

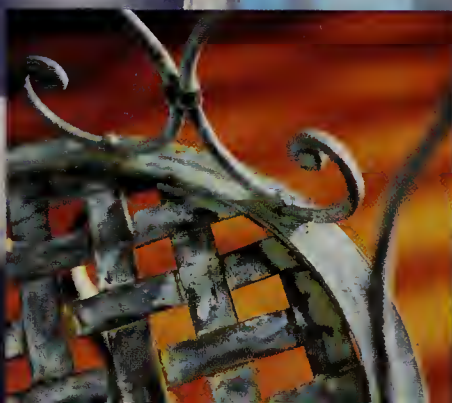
# HANDCRAFTED Garden Accents

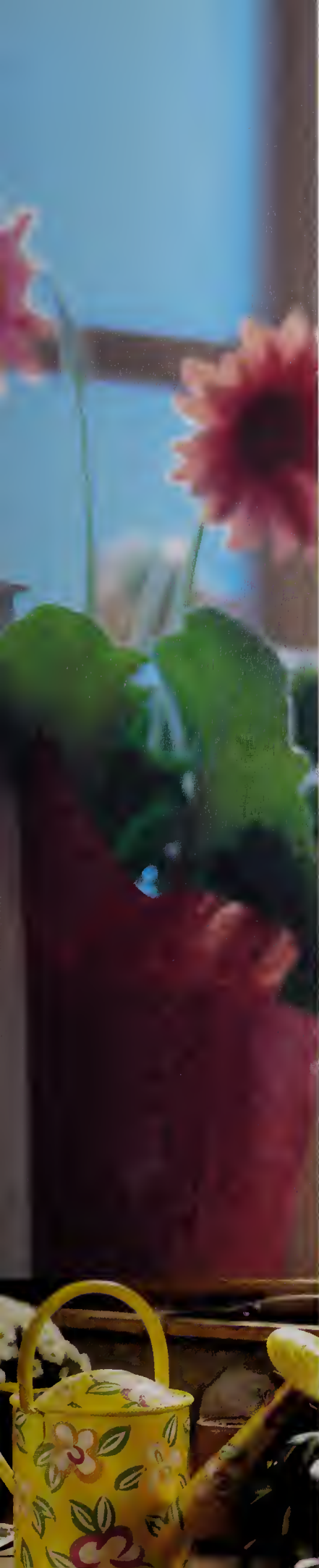
*Projects for Outdoor Living*

COMPILED BY DAWN ANDERSON









# Handcrafted Garden Accents

Projects for Outdoor Living

Compiled by Dawn Anderson

*Martingale*<sup>™</sup>  
& C O M P A N Y





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# Introduction

This book features a collection of garden-inspired decorating projects and gift ideas. The decorative accessories can enhance a sunporch, deck, patio, or yard, and many can be placed throughout your home to bring a touch of the outdoors inside.

For an enclosed porch, you may want to display a wildflower wreath or create a tabletop fountain that trickles water over stones. For your deck or patio, make an authentic-looking verdigris patio chair or add decorative lighting with candles wrapped in pleated wire-mesh. For the yard, try the broken china stepping-stones or the birdhouse feeder. The windowsill greenhouse or vegetable relief plaque make great accents for a kitchen, and the rustic look of the aged faux-metal urn and English garden basket would be wonderful in a family room.

With this book, you can enjoy a variety of different crafting techniques, including painting, wire bending, mosaic work, metal crafting, and floral arranging. Take pleasure in making a few garden-style accessories for yourself, or choose from several projects perfect for gift giving.





# Decoupage Watering Can

Transform a galvanized watering can with a few coats of paint and flower motifs cut from gift wrap.

By Genevieve A. Sterbenz

**T**his beautiful watering can is not only functional but can serve as a decorative accent as well. It moves easily from watering your houseplants to serving as a vase for a garden party.

I chose a galvanized-tin watering can because this type comes in all sorts of shapes and sizes and is fairly inexpensive. Paint adheres to it well, but it does require a little preparation. You'll need to lightly sand and seal the surface with a coat of primer before applying the paint. I used a latex-based aerosol primer and aerosol paint because it creates smooth, even coats that are quick and easy to apply. Using a paintbrush to apply a nonaerosol primer and paint will create visible brushstrokes and create an undesirable surface texture. Latex aerosol paint is water based and can be cleaned up with soap and water, making it easy to use and practically mistake-proof. Keep in mind that the key to getting great results from aerosol paint is to apply light coats and allow them to dry thoroughly in between. This will discourage drips from occurring. Should your paint drip, use a sponge brush to lightly wipe the drips away.

Practically any image can be applied to the watering can. I chose images from a piece of gift wrap; however, you can find printed papers especially designed for decoupage at craft stores, or you can use photocopies of images from copyright-free art books. Your images should be on thin paper because you want them to be as flush with the side of the can as possible. When cutting out your images, cut each piece individually. Use manicure scissors to cut out any detailed edges; the blades and handles of large scissors may tear or crumple the paper.

I applied decoupage glue to the back side of each image, one at a time, using a sponge brush, and then positioned it on the watering can. Be sure to smooth out the images so that they do not have any wrinkles and are flush with the side of the watering can. I then applied a coat of decoupage glue to the front sides of the images to seal the surface. Without this step, the gift wrap absorbs the acrylic sealer and does not produce a shiny, glossy surface unless

## Materials

*Makes 1 watering can*

Galvanized-tin watering can, about 8" high and 8" in diameter

White aerosol primer

Sunroom Yellow Krylon Home Décor latex aerosol paint in gloss finish

Floral images from gift wrap (Editions by Caspari: Hot Flowers by Erin Fitzpatrick)

Mod Podge sealer, glue, and finish

Clear acrylic aerosol sealer

### You'll also need:

drop cloth, fine-grit sanding sponge, tack cloth, masking tape, brown kraft paper, toothpicks, scissors, manicure scissors, and sponge brush.

### Designer's Tip

Place toothpicks in the holes of the watering can's spout to keep them from getting clogged when priming, painting, and applying acrylic sealer.

many coats of sealer are applied. Unlike latex aerosol paint, which can be sprayed indoors with adequate ventilation, aerosol acrylic sealer should always be sprayed outdoors. Be sure to follow the manufacturer's safety precautions.

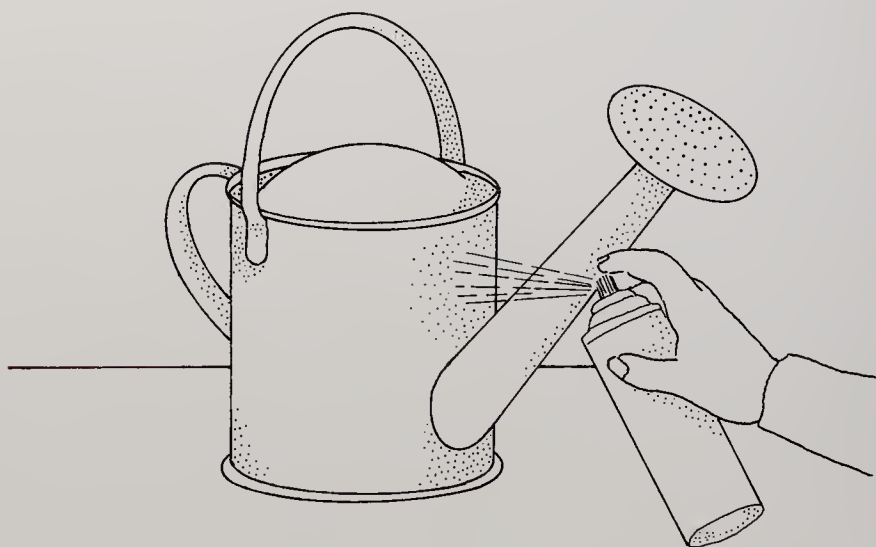
## Instructions

### 1. Prepare watering can.

Cover clean, flat work surface with drop cloth. Place watering can on work surface. Lightly sand all outside surfaces of can, using sanding sponge. Wipe away all dust particles using a tack cloth. Position and press strip of masking tape horizontally along inside lip and flush with top edge of can. Protect inside of can by lining it with brown kraft paper. Tape down to secure. Insert toothpicks in the holes of the watering can's spout (see "Designer's Tip," left). To prime can, apply light coat of white aerosol primer to all outside surfaces. Let dry completely. Apply second coat of primer. Let dry completely.

### 2. Paint watering can.

Apply light coat of Sunroom Yellow aerosol paint to all outside surfaces of watering can (illustration A). Let dry completely. Apply 2 to 3 more coats, letting paint dry completely between each coat.

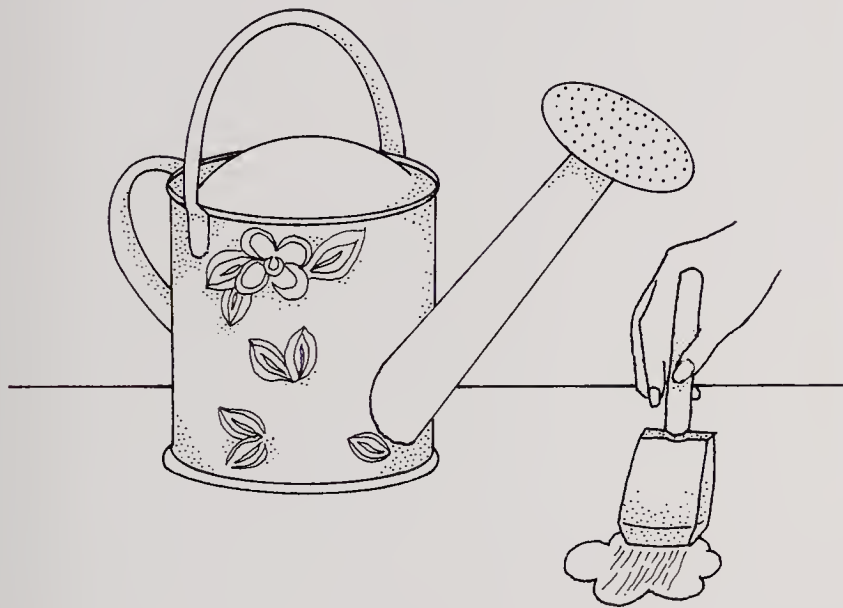


A. Apply Sunroom Yellow aerosol paint to outside of watering can.



### 3. Apply floral images.

Cut out floral images from gift wrap, using manicure scissors to help cut around detailed edges. Using sponge brush, apply a coat of decoupage glue to back of image; then position and press image on watering can (illustration B).



B. Apply decoupage glue to backs of images and adhere to watering can.

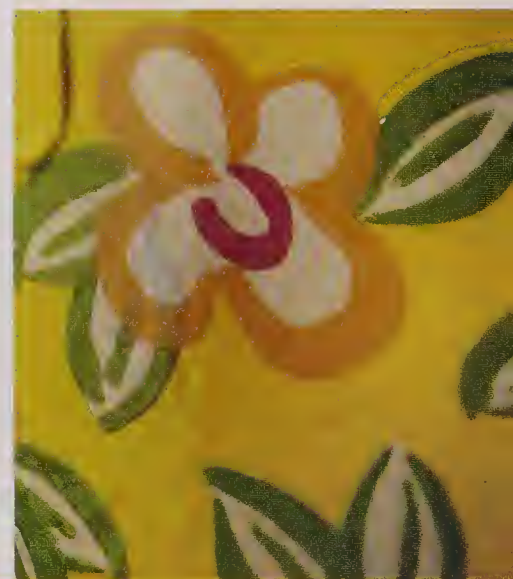
Repeat for remaining images, spacing evenly over outer surface of watering can. When dry, apply a second coat of decoupage glue to front sides of images, letting a small amount of glue spill over edges; smooth glue with sponge brush. This will create a more even surface by decreasing the height differences between the surface of the watering can and the surface of the floral images. Let glue dry completely.

### 4. Seal surface.

Apply light coat of acrylic sealer to all outside surfaces of watering can. Let dry completely. Apply second and third light coat to create glossy surface, and let dry completely. Remove tape and kraft paper from interior.

### Designer's Tip

To give the watering can a more even surface, I painted over parts of the images, especially around the outer edges, with matching paint and a round paintbrush. Brushing paint over the edges of the images helps to diminish the ridge created along the edge of the paper and gives the watering can a hand-painted look.









# Wire-Mesh Candle Shades

Give a new look to existing candles with easy  
and elegant pleated candle shades

By Genevieve A. Sterbenz

Here, wire mesh is folded in accordion pleats, stretched over an existing glass candle chimney, and accented with satin ribbon and silk flowers. When the candle is lit, it creates a soft glow through the metallic weave. Make a few of these shades to beautifully illuminate any garden walkway or table for an outdoor celebration.

Wire mesh is easy to manipulate and will take on any form you give it. It is also available in many different metals, which determine its color, and deniers, which determine how many threads it has per square inch. The more threads per inch, the tighter the weave of the mesh. Any light source is softened and enhanced by a shade of wire mesh, but keep in mind your lighting needs when choosing one because tighter weaves will let less light through. I used silver (aluminum) mesh for the shades featured here, but wire mesh is also readily available in copper and gold. Each color of metal will give you a different look and lighting effect.

To give the shades a botanical look, I picked silk hydrangea blooms in different shades of lavender that complement the cool silver tones of the mesh very nicely. I secured them in place with two lengths of coordinating satin ribbon in purple and green. This technique of attaching the silk flowers will also allow you to change the look of the shades quickly and easily. Simply replace the ribbons and flowers with new ones of different colors and varieties—whatever matches your present decor!

## Materials

*Makes 3 wire-mesh candle shades*

1 yard of 36"-wide aluminum wire mesh, 30 x 30 denier

3 pillar candleholders with 4"-wide x 8"-high round glass chimneys (Note: Candleholders should extend at least ½" beyond base of candle all around.)

3 pillar candles

2¼ yards of ¾"-wide purple satin ribbon

2¼ yards of ¾"-wide green satin ribbon

3 silk hydrangea clusters (each with 3 blooms and 2"-long stems) in lavender

### You'll also need:

black marker, straightedge ruler, scissors, work gloves, and wire cutter if necessary.

### Designer's Tip

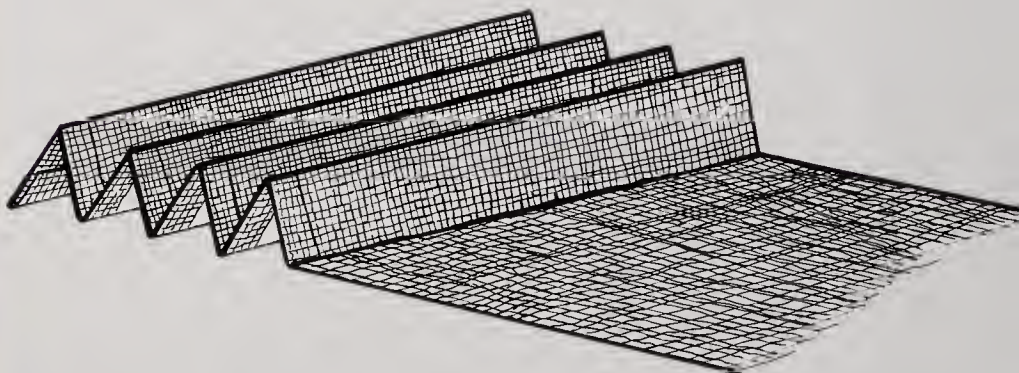
When making the accordion pleat, follow one thread in the weave of the mesh and lay down a straightedge ruler on that thread. Hold the ruler in place with one hand and fold the mesh up against the edge of the ruler with the other. This will help to keep the folds straight and parallel.

After the mesh has been pleated, carefully expand the pleats by pulling on the outside folds. Alternate pulling between the two top edges, the bottom edges, and the middle so that you retain parallel folds.

## Instructions

### 1. Make shades.

Measure, mark, and cut three 8¾" x 36" rectangles from wire mesh, using marker, straightedge, and scissors. Wear work gloves while cutting. Set 2 rectangles aside. Place third mesh rectangle in horizontal position. Fold down a ¼" hem on 2 opposite long sides using straightedge and straight lines of mesh weave to guide you (see "Designer's Tip," below left). Fold down a ¼" hem on 2 opposite short sides in same manner. Rotate mesh rectangle into a vertical position. Using ruler, measure ¾" from top edge and fold down. Turn rectangle over so that ¾" hem remains at top of vertical rectangle but is facedown on work surface. Fold down another ¾" hem using first fold to guide you. Continue turning and folding mesh to create accordion-style folds for entire length of rectangle (illustration A).



A. Fold over hems; then accordion pleat mesh.

Gently pull short ends to open up accordion until it reaches about 17" in length (see "Designer's Tip," left). Bring 2 short ends together to form a cylinder. To secure ends together, tuck last fold of one side into last fold of other side and pinch slightly. Slip wire-mesh shade over glass chimney of 1 candleholder. Repeat pleating process for the remaining 2 shades.



## 2. Add ribbon and flower accents.

Cut three 26" lengths from purple satin ribbon and three 26" lengths from green satin ribbon. Tie 1 length of green and 1 length of purple ribbon together around midsection of 1 shade; knot ends. Be careful not to crush the pleats. Place 1 stem of silk hydrangea blooms over midsection of shade, covering knot, and tie a second knot, securing flowers in place. Trim stem with scissors or wire cutter as necessary (illustration B). Repeat for remaining 2 shades.



B. Tie ribbons around center of candle shades, securing silk flowers in place.

## 3. Finishing.

Place pillar candles in candleholders and cover with glass chimneys and wire-mesh shades.

CAUTION: Never leave burning candles unattended.











# Birdhouse Feeder

Wild birds will be snacking all year long on this delectable birdhouse.

By Elizabeth Cameron

**T**his feeder is easy to make. Simply coat a wooden birdhouse with peanut butter, then sprinkle seeds and grains over it to attract a variety of birds. I prefer to use smooth peanut butter because it spreads easier than the chunky style and gives a more refined finish. For the birdhouse shown here, I chose to use a variety of seeds found at a local health-food store. Using a different seed or grain for each section of the birdhouse adds color and provides several food choices to attract a variety of birds. To attract specific species or birds native to your area, you may wish to consult a local shop specializing in wild-bird feed or a veterinarian for further feeding advice. As the birds finish off sections of the birdhouse, recoat it with peanut butter, seeds, and grains.

## Materials

*Makes 1 birdhouse*

Wooden birdhouse

Table knife

Peanut butter

Flax seeds

Amaranth seeds

Unhulled sesame seeds

Poppy seeds

## Designer's Tip

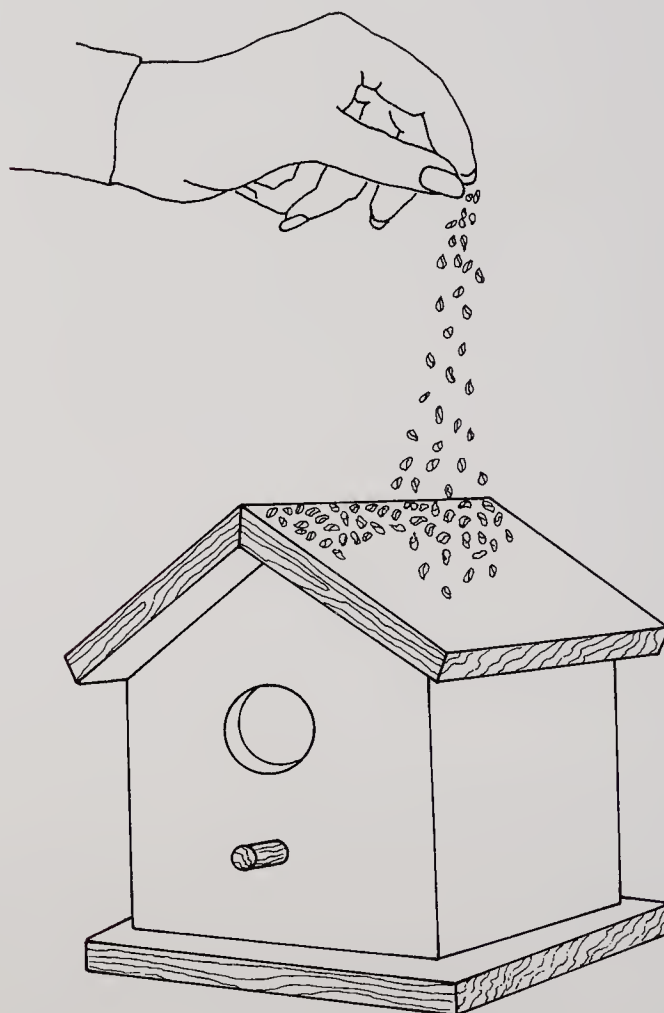
To simplify recoating the birdhouse with seeds, you may wish to use a bag of premixed bird seed for wild birds to coat the entire house. These types of mixes generally contain such items as millet, cracked corn, black-oil sunflower seeds, Niger seed, safflower seed, and tree nut pieces. Premixed bird seeds are designed to attract birds such as finches, chickadees, nuthatches, cardinals, grosbeaks, mourning doves, and woodpeckers.

To maintain the refined look of the birdhouse shown on pages 16–17, wash the birdhouse before recoating and use a premixed bird seed that contains only small seeds. Large, irregular-shaped seeds or pieces of grain may not adhere evenly to the surface of the peanut butter.

## Instructions

### 1. Cover the roof.

Spread peanut butter onto roof of wooden birdhouse using a table knife. Sprinkle flax seeds over peanut butter (illustration A). Shake off excess seeds.



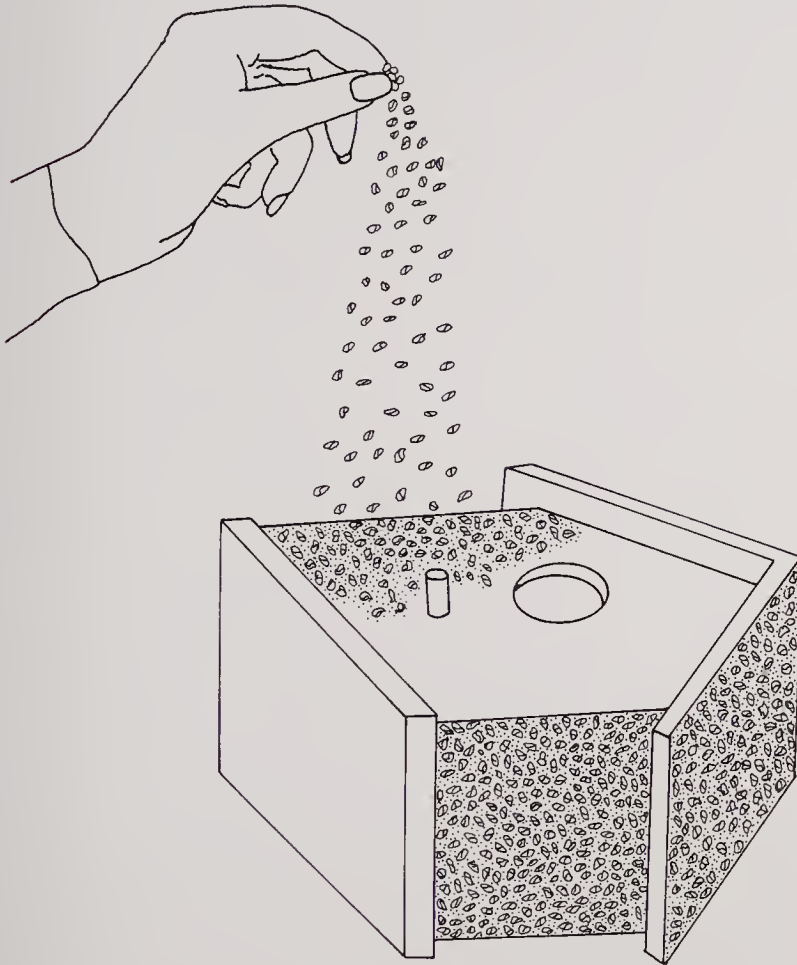
A. Sprinkle flax seeds onto roof covered with peanut butter.



## 2. Cover the sides.

Spread peanut butter onto one side wall of birdhouse.

Sprinkle with amaranth seeds, shaking off excess seeds. Repeat for remaining side wall. Coat the front and back in the same way, sprinkling the peanut butter with unhulled sesame seeds. Shake off excess seeds (illustration B).



B. Sprinkle amaranth seeds on side walls and unhulled sesame seeds onto front and back walls of birdhouse covered with peanut butter.

## 3. Finish the birdhouse.

Spread peanut butter around base of birdhouse.

Sprinkle with poppy seeds, shaking off excess.

## Designer's Tip

To conveniently display your feeder, attach one or two screw eyes to the birdhouse along the roof's peak before covering it with peanut butter and seeds. If using one screw eye, position it in the center. If using two, position one screw eye 1" from each end. Then hang the feeder from a tree by threading either a piece of chain or a piece of rope through the screw eyes.











# Broken China Stepping-Stones

Construct these weatherproof garden accents using thrift-store china, mortar, and tile grout.

By Elizabeth Cameron

**T**hese stepping-stones resemble intricately inlaid mosaic tile, but without the time and cost associated with such precise work. The stones are easy to make: Buy a variety of inexpensive plates, break them into small pieces, secure the broken pottery to a cement patio square using mortar, and fill in the gaps with exterior-grade tile grout.

I started my search for plates in a thrift store and found a treasure house full of low-cost but colorful designs. You can also use china that has been broken or chipped accidentally. To create a more complex design, I used the checked border from a dinner plate and a central fruit motif from a dessert plate on each stepping-stone (illustration A, page 22).

Unquestionably, the most difficult part of this project was breaking the first plate. I fought against bringing the hammer down on the plate, which I had safely bundled in a paper bag. Once broken, however, arranging the plate pieces was fun, much like working a puzzle where the pieces don't have to fit exactly. Early on in the design process, I discovered that some parts of the plate are thicker than others, and that the thick and thin parts don't necessarily work well next to each other because they require different amounts of mortar and grout for a smooth overall finish. So I broke off the thinner, usable sections of the plates and discarded the thickest chunks. The slightly curved rim of the plate posed no problem, though, because the small pieces lay virtually flat.

## Materials

*Makes one 11 1/2" x 11 1/2" stepping-stone*

Dinner plate with flat, patterned rim (see illustration A, right, for sample)

Dessert plate with center motif (see illustration A for sample)

11 1/2" x 11 1/2" cement patio square

1 3/4 cups (about 1 1/4 pounds) dry mortar

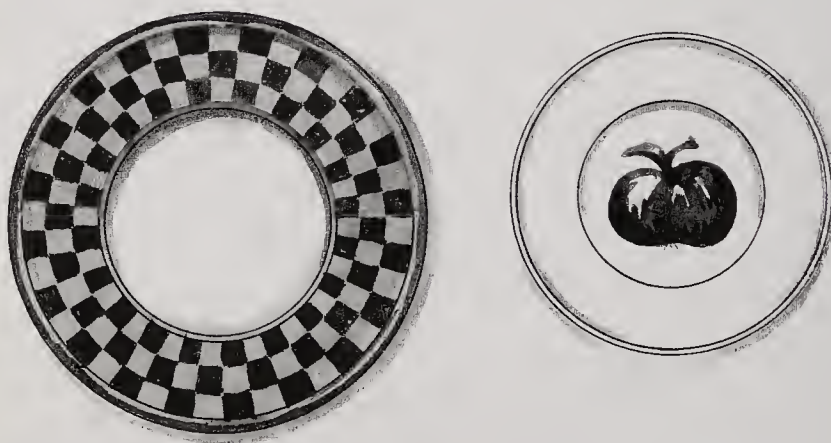
2 cups (about 1 1/2 pounds) dry exterior-grade grout

### You'll also need:

2 heavy-duty paper grocery bags, canvas work gloves, hammer, pencil, newsprint, rubber gloves, particle mask, 2 disposable 1-quart containers, old measuring cups, old spoons or paint sticks, trowel (or other flat tool such as squeegee, plastic ruler, or paint stick), old fork, grout float (or other smooth, flexible tool such as those listed above), sponge, and soft cloth (for buffing stepping-stones).

I found cement patio squares at a home-improvement retailer for about \$1 each. To anchor the broken china to the cement block, I used a thin coat of mortar; then I filled in all the spaces in between with exterior-grade tile grout. If you don't already own a trowel and grout float, you can substitute a squeegee, plastic ruler, or paint stick to spread the mortar and apply the grout. I was liberal with the grout, taking care to bury all the sharp edges of the pieces.

Depending on how orderly you choose to be in creating your stepping-stone mosaic, the first section of the project (breaking the plates, arranging the pieces, and adhering the broken plate pieces with mortar) will probably take 2 to 3 hours. After the mortar dried overnight, the final grouting process took me less than 1/2 hour.



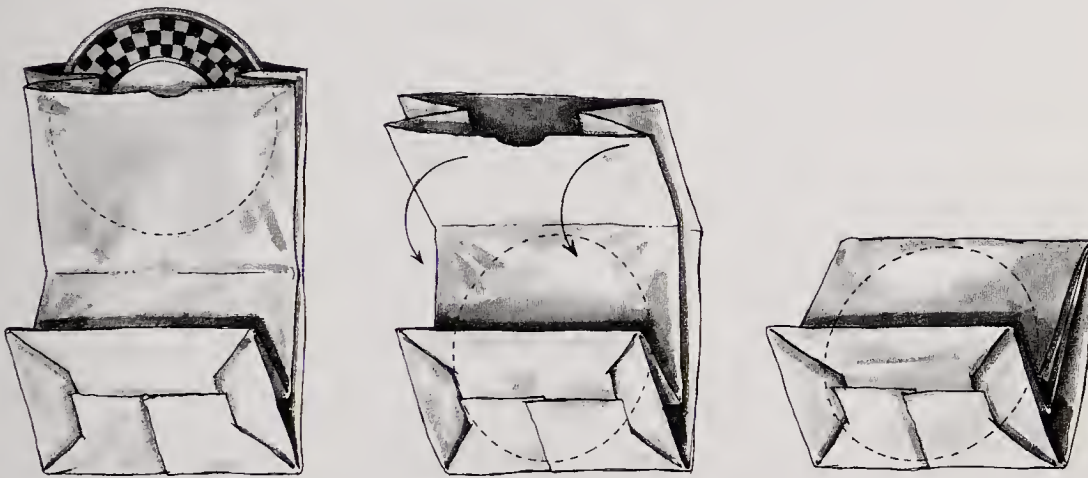
A. Select dinner plate (left) with border design, and dessert plate (right) with center motif.



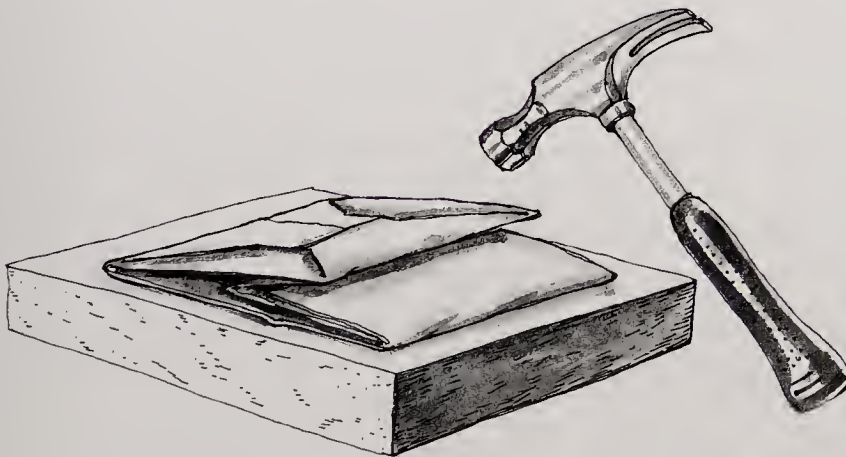
# Instructions

## 1. Break plates.

Fold paper bag flat, with bottom face up. Insert dinner plate into bag faceup. Fold down bag top and anchor it under bottom to make “package” (illustration B). To break plate, put on canvas gloves, set package on cement patio square, and strike hard several times with hammer (illustration C). Open bag to check progress. Ideal shard size is  $\frac{1}{2}$ " to 2" across. If necessary, refold bag and restrike. When finished, unfold top flap and tear bag down middle to reveal shards, patterned side up. Repeat process with new bag to break dessert plate.



B. Wrap each plate in a brown paper bag.



C. Break packaged plate with hammer.

## 2. Design mosaic from shards.

Trace cement-block outline on newsprint to make a template. Wearing gloves, examine shards and discard any that include protruding rim from plate's underside; if these pieces are large, place them inside new bag and break into smaller pieces. Select pieces from dinner-plate border and arrange them around template perimeter,  $\frac{1}{2}$ " in from edge. Reassemble dessert-plate motif in center of template. Fill remaining area with broken pieces from either plate. Tighten mosaic, adding extra pieces as needed, until there is approximately  $\frac{1}{8}$ " to  $\frac{1}{4}$ " space between pieces (illustration D).

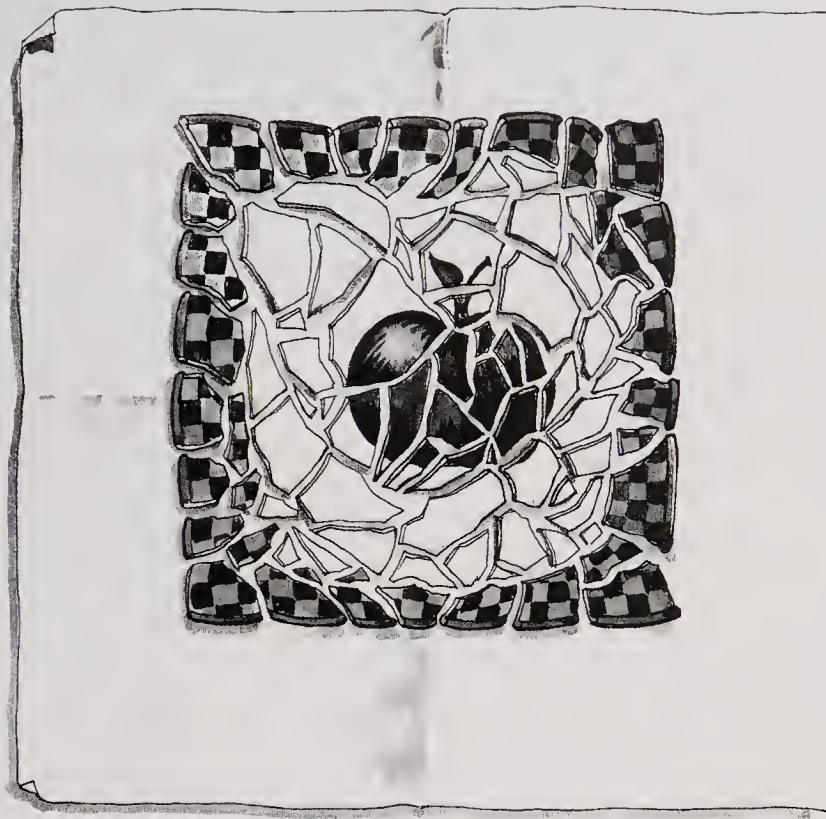
## 3. Cement mosaic pieces to block.

Set cement block on several sheets of newsprint. Put on rubber gloves and mask. Pour  $\frac{1}{2}$  cup cold water into disposable container, add  $1\frac{3}{4}$  cups dry mortar (or ratio manufacturer recommends), and mix thoroughly until coarse and thick, like wet sand. Let mortar stand 10 minutes, and then empty onto center of block. Using trowel or substitute, spread mortar over block surface, making an even  $\frac{1}{4}$ "-deep layer. To improve mortar adhesion, use fork to make grooves in surface. Transfer shards, one at a time, from template to block and press gently into mortar to create permanent mosaic (illustration E); strive to make tops of shards even. Let mortar cure 24 hours or as manufacturer recommends.

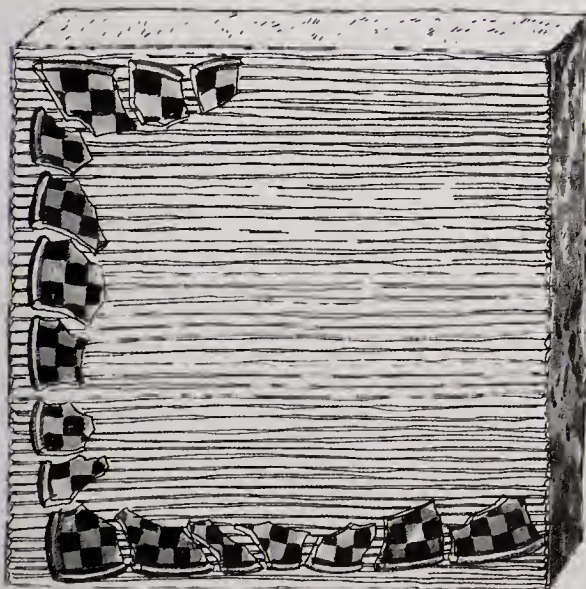
## 4. Apply grout.

Put on rubber gloves and mask. Pour  $\frac{1}{2}$  cup cold water in disposable container, add 2 cups dry grout (or ratio manufacturer recommends), and mix thoroughly until coarse and thick, like wet sand. Let grout stand 10 minutes, and then empty onto center of block. Using float or substitute, smooth grout across block so all crevices are filled (illustration F). Scrape excess grout to edges of block and mold firm, squared-off edge with gloved fingers. Let grout dry 10 minutes; then wipe tops of shards clean with damp sponge. Let grout cure indoors 72 hours or as manufacturer recommends. If pieces remain hazy, buff with soft, dry cloth. Dispose of excess grout and mortar in mixing containers.

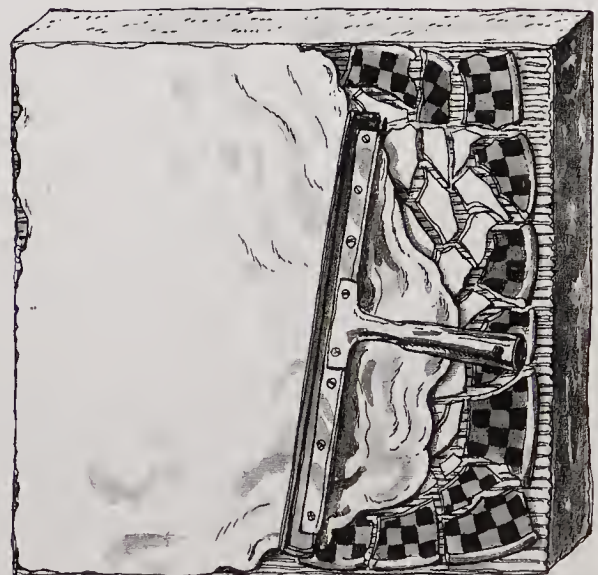




D. Arrange shards in a mosaic of original plate patterns.



E. Apply mortar to cement block, and then press shards into it.



F. After mortar has cured, apply grout.







# Windowsill Greenhouse

Frame a fish tank with basswood strips to build this elegant miniature conservatory.

By Lily Franklin

This elegant botanical environment will coddle delicate plants by providing the perfect combination of sunlight and condensation. A plain, inexpensive, glass fish tank provides the basic structure. The peaked roof consists of four pieces of single-pane glass bonded together with silicone caulk. The ornamental Victorian look is created by gluing basswood strips along the exterior of the tank and topping off both ends of the roof with painted finials.

Almost any type of fish tank is suitable for this project as long as it has an inset flange in the top rim into which you can fit the roof glass. These inserts, commonly 1/4" wide all around, are designed to hold a screen or lighted hood. Choose a tank with neatly fitted, narrow plastic or metal edging that will blend nicely with the wood trim. You can easily adapt materials and measurements to larger fish tanks.

For the roof glass, consider having a hardware store or picture framer cut the glass to size.

## Materials

*Makes one 6" x 12" x 12½"-high greenhouse*

Single-pane glass for roof:

Two 3¾" x 11½" rectangles

One 3¾" square, cut diagonally

Elmer's clear Squeez 'n Caulk

24"-long basswood sticks:

Two ½" x ½" L bars with ⅛"-thick legs (a)

Two ½" wide x ⅜" thick (b)

One ⅜" wide x ⅛" thick (c)

Five ¼" wide x ⅛" thick (d)

Three ⅛" wide x ⅛" thick (e)

Four ⅛" wide x ⅛" thick (f)

2 ounces white acrylic craft paint

Wood glue

5-minute epoxy

Two 1½" lamp finials

6" x 12" x 8"-high glass tank (with 5½" x 11⅝" rim recess)

1 ounce DecoArt Ultra Gloss white acrylic enamel (for primer)

9" x 12" x ⅛" black craft foam

### You'll also need:

newsprint, glass spray cleaner, paper towels, masking tape, rag, 100-grit wet/dry emery paper, small wood block, X-Acto knife with saw blade, small miter box, ruler, wax paper or foil, small piece of sea sponge, 180-grit sandpaper, utility knife, 1" foam brush, index card, and single-edged razor blade.

## Instructions

### 1. Prepare glass panes for gluing.

Line work surface with newsprint. Clean roof glass panes, front and back, using glass spray cleaner and paper towels. Place the 2 rectangles side by side on newsprint, with long edges ⅛" apart. Join rectangles temporarily with short strips of masking tape. Fold one end of each tape onto itself for easy removal later (illustration A).

### 2. Glue glass roof.

Turn both rectangles taped side down. Apply generous bead of Elmer's clear caulk along peak edges (⅛" gap). Apply caulk to the 2 short edges of 1 glass triangle. Stand 1 rectangle upright at right angle to remaining rectangle, butting long edges. Do not overlap. To form L-shaped peak, glue glass triangle into position at one end, recessing it ⅛". Repeat for second triangle (illustration B). Using damp rag, wipe oozing caulk from outside edges only. Let dry 24 hours; remove tape. Wrap 100-grit wet/dry emery paper around small wood block. Sand sharp glass edges, using rotating oval motion and wetting emery as needed.

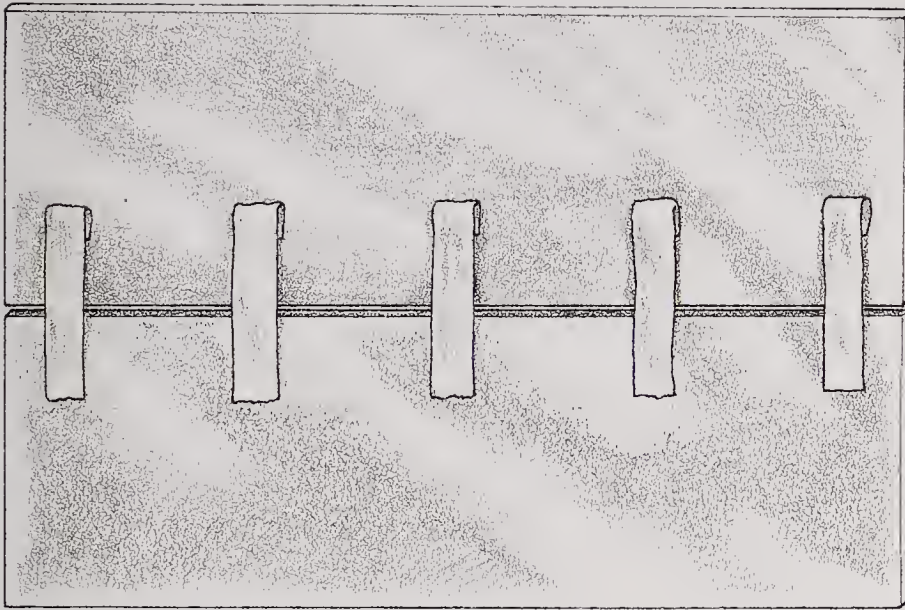
### 3. Cut wood trim.

Using X-Acto saw blade and miter box, cut 53 lengths of basswood per cutting chart (page 30). To cut same-length strips accurately, bind sticks with masking tape and cut them together.

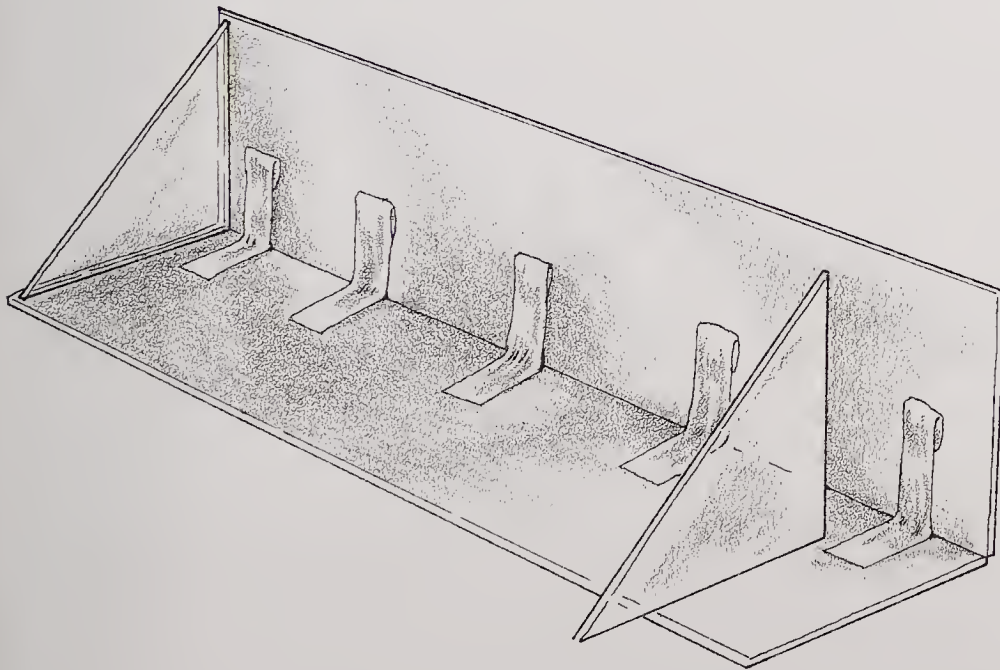
### 4. Paint wood pieces.

Line work surface with wax paper or foil. Lay same-size wood strips side by side. Using small sea sponge, swab white acrylic craft paint over entire facing surface. Turn pieces over and repeat until all wood has 1 coat. Stack pieces randomly, pick-up-stick style, for maximum air exposure. Rotate after 10 minutes. Let dry 30 minutes. Sand lightly with 180-grit sandpaper to remove any burrs.





A. Join 2 glass panes temporarily with tape.



B. Bond all 4 panes permanently using silicone caulk.

## 5. Glue wood trim to roof.

Test-fit wood trim pieces on roof before gluing; sand ends, if necessary, to ease fit. To glue trim, apply thin bead of clear caulk to wrong side of wood trim, and press into place on glass. Wipe any oozing caulk immediately with damp rag. Glue pieces in following order: To peak, glue 11 $\frac{5}{8}$ " L-shaped (a), letting it extend evenly at each end. To each gable, glue 2 (c) pieces (one of each size). To each roof piece, glue (d) at each end and 3 (e) pieces, evenly spaced, in between. Trim each (b) piece lengthwise so end measures  $\frac{3}{8}$ " square. Stand piece on end, set utility knife blade across end diagonally, and press down firmly to split in half. Using wood glue, join cut edges to roof peak to form flat pedestal. Repeat to make 2 pedestals. Glue finial to each pedestal with epoxy, following manufacturer's directions (illustration C).

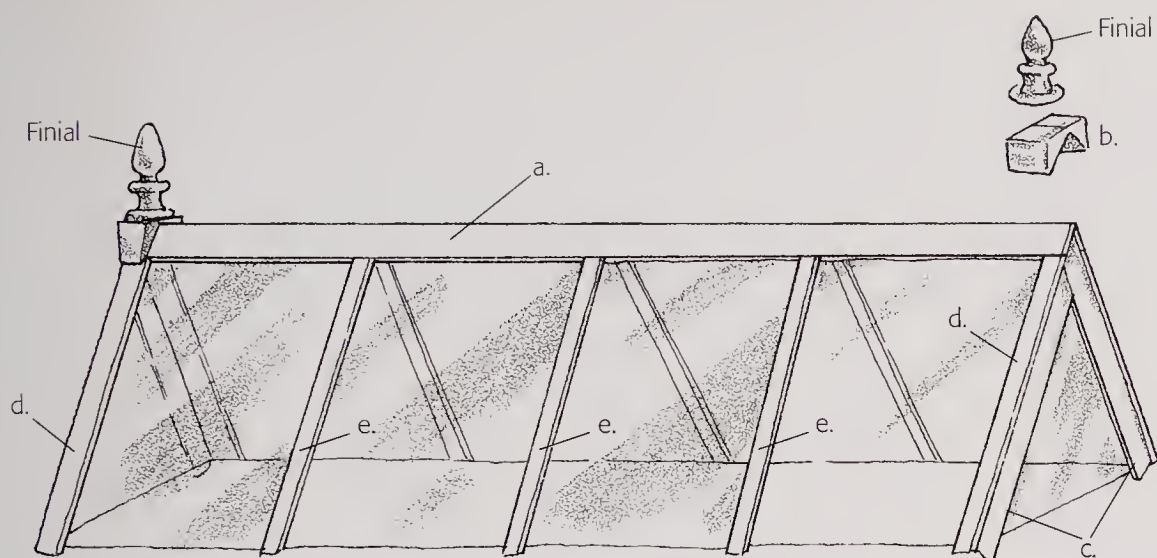
## 6. Prepare and prime tank.

Wash tank in warm, soapy water; dry thoroughly. Using 180-grit sandpaper wrapped around small wood block, sand upper and lower plastic rims of tank lightly to provide some tooth for painting. Using masking tape, mask glass at top inside of tank just below plastic rim on outside of tank (illustration D). Using foam brush, apply DecoArt Ultra Gloss white acrylic enamel to top and bottom plastic rims and top inside glass (to tape edge). To avoid coating glass on outside, slip edge of index card under edge of plastic. Use same foam brush to prime the finials. Let dry 1 hour.

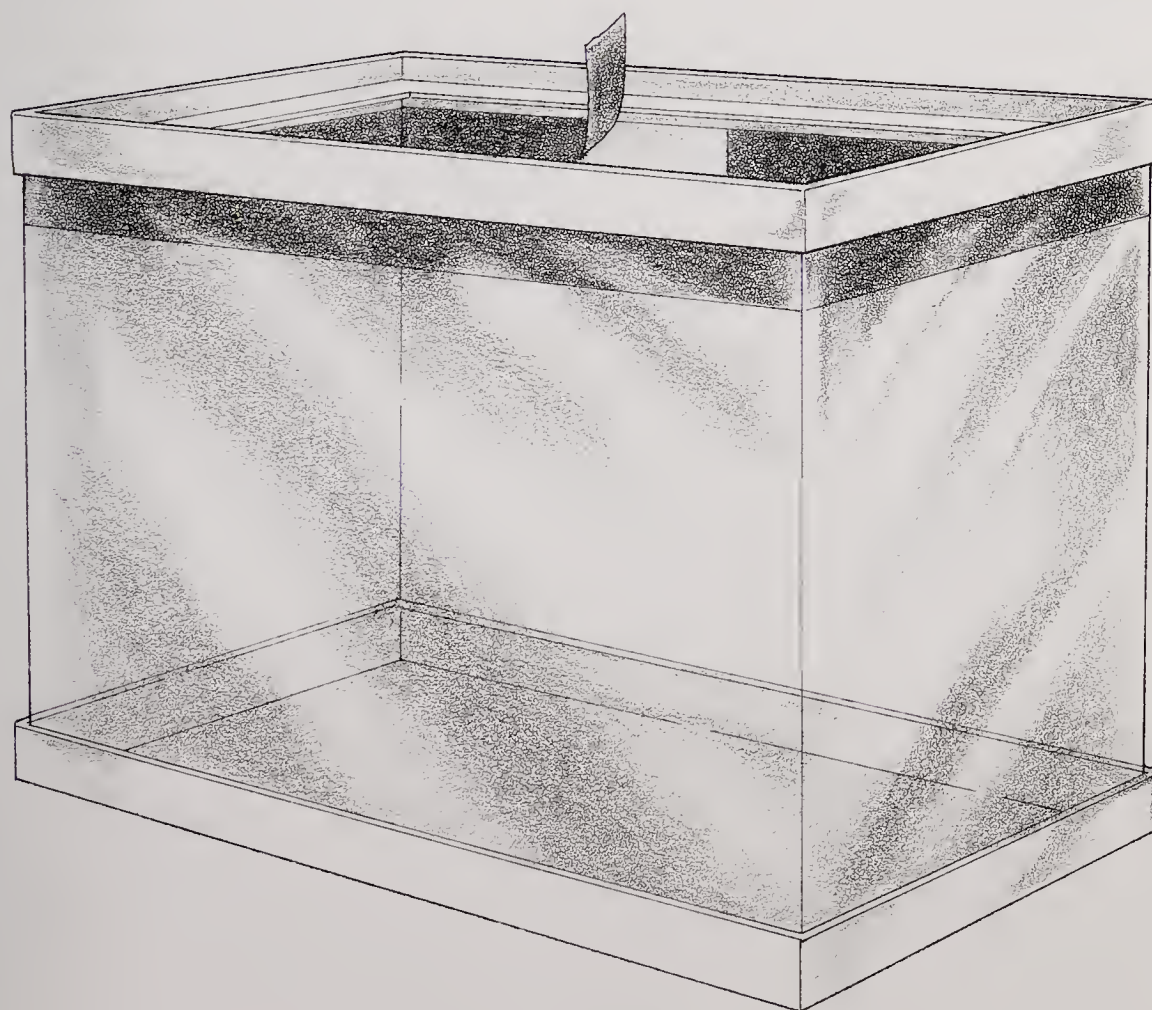
## Strip Cutting

From this size of 24"-long sticks	Cut these lengths for tank	Cut these lengths for roof
(a) $\frac{1}{2}$ " x $\frac{1}{2}$ " L bar	four 6 $\frac{5}{8}$ "	one 11 $\frac{5}{8}$ "
(b) $\frac{1}{2}$ " x $\frac{3}{8}$ "	two 13", two 6 $\frac{1}{8}$ "	two $\frac{3}{4}$ "
(c) $\frac{3}{8}$ " x $\frac{1}{16}$ "		two 4", two 3 $\frac{5}{8}$ "
(d) $\frac{1}{4}$ " x $\frac{1}{8}$ "	two 12 $\frac{1}{2}$ ", two 6 $\frac{1}{8}$ ", eight 6 $\frac{5}{8}$ "	four 3 $\frac{5}{8}$ "
(e) $\frac{1}{8}$ " x $\frac{1}{8}$ "	two 12 $\frac{1}{2}$ ", two 6 $\frac{1}{8}$ "	six 3 $\frac{5}{8}$ "
(f) $\frac{1}{8}$ " x $\frac{1}{16}$ "	twelve 7 $\frac{1}{2}$ "	





C. Trim roof with wood strips and add finials for a Victorian touch.



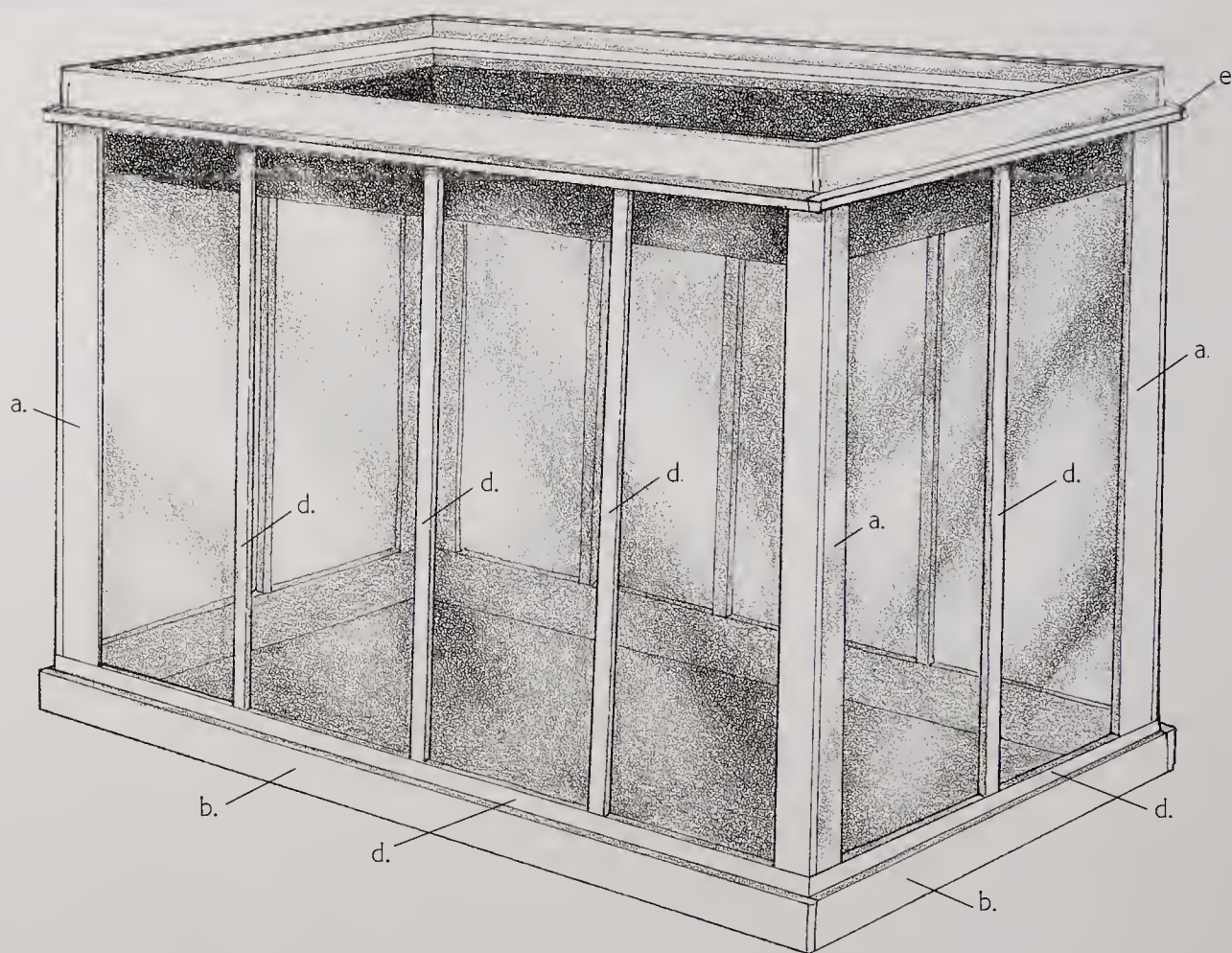
D. Define rim edge with tape before priming and painting.

## Designer's Tip

If your local hobby shop doesn't stock  $\frac{1}{8}$ "-thick L bars, look instead for  $\frac{1}{16}$ "-thick legs, which are more commonly available. Glue a  $\frac{1}{16}$ " x  $\frac{3}{8}$ " stick to the underside of each leg to obtain the  $\frac{1}{8}$ " thickness.

## 7. Glue wood trim to tank.

Using caulk and following same process as in step 5, glue wood pieces to tank in following order: Around lower plastic rim, glue two  $12\frac{1}{2}$ " and two  $6\frac{1}{8}$ " (d) pieces and four (b) pieces. Around upper rim, glue 4 (e) pieces. To glass walls, glue an L-shaped (a) to each corner, 3 (d) spines evenly spaced to each large side, and 1 (d) spine centered to each short side (illustration E). Let dry 1 hour. Curved arches (f) will be added after final painting.

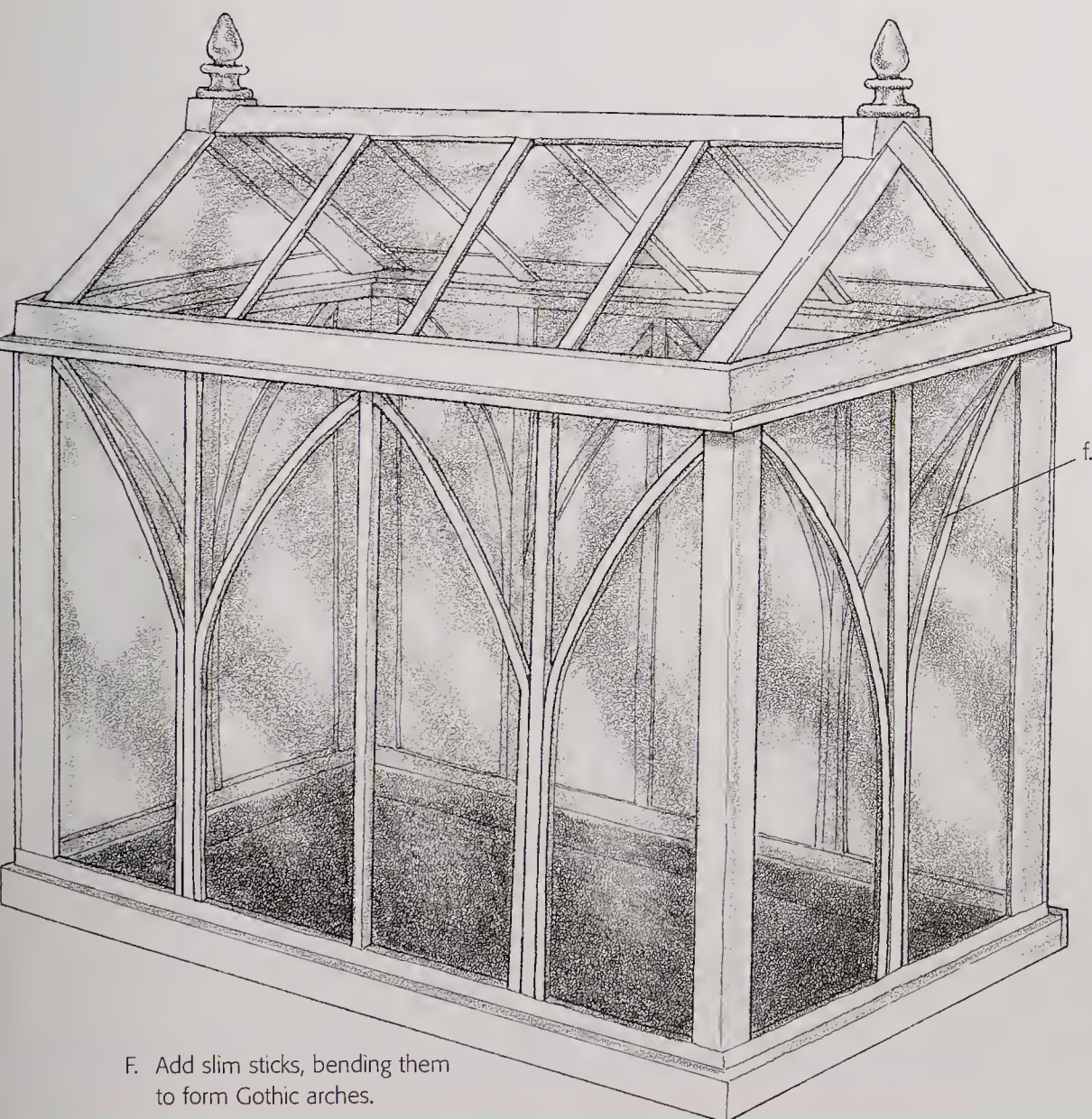


E. Glue wood trims to tank and complete final painting.



## 8. Work finishing details.

Wrap 180-grit sandpaper around small wood block. Sand off protruding ends of roof spines and gable supports so roof fits snugly into tank's recessed rim. Remove roof from tank. Using sea sponge, apply white craft paint to all exposed wood and plastic surfaces and finials, including strips for curved arches. Let dry 10 minutes; use single-edged razor blade to scrape excess paint from glass. Sand wood lightly. Repeat process to apply second coat. Let dry 30 minutes. To install arches, apply dot of wood glue to both ends of (f) piece. Bend (f) and slip into position between vertical spines. Repeat process to install 12 pieces total, reversing every other one to form Gothic arches (illustration F). Line floor with craft foam cut to size. Set roof into rim.



F. Add slim sticks, bending them to form Gothic arches.







# Mediterranean Flowerpots

Roll freshly painted clay pots in a bed of sand for an easy antique effect.

By Mary Ann Hall

**T**erra-cotta, a hard, fired clay, can add beauty to any room. I've seen many ideas for painting terra-cotta, but I wanted an elegant, understated design. I decided to use subdued shades evoking the Mediterranean for color, and a sprinkling of sand for texture.

I chose rimless hand-thrown pots, but this technique works with other styles as well, including flowerpots with deep rims. I bought paint in soft, warm hues such as celadon, apricot, lemon, ocher, and ocean blue—colors that accent the stuccoed villas of the Mediterranean.

I started by painting a 3" pot with acrylic paint. I had to work fast because the paint soaks into the terra-cotta very quickly. Because I knew this drying effect would increase with larger pots, I mixed in a retarding medium to slow the drying time. I further increased my working time by painting on a dampened pot. Once the paint was applied, running a damp sponge around the rims and the bottoms exposed some of the deep brownish red terra-cotta and created a soft, fading color line. This technique replicated the look of glazed pots fired in a kiln, where the glaze has been wiped away from the bottom to prevent the pot from sticking to the kiln.

After some experimentation with sprinkling, rubbing, and smoothing on sand with my fingers, I decided that I preferred the even coating I achieved from rolling. I poured a pile of sand onto newsprint and smoothed it out with my hand; then I laid the pot on its side and coated it in one roll along the sand.

## Instructions

### Materials

*Makes 1 pot*

Approximately 1 cup of clean, dry sand\*

2 ounces acrylic paint  
(soft, muted shade)

2 ounces acrylic extender  
medium

Hand-thrown terra-cotta pot

*\*Sand is available from several sources: pet-supply stores, garden centers, craft stores, and lumberyards. I purchased a 5-pound bag of marine sand, used in aquariums, for under \$5.*

#### You'll also need:

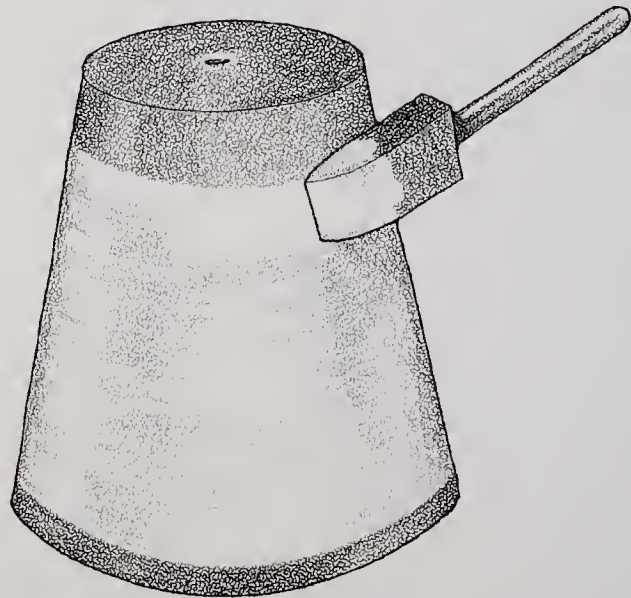
newsprint, tape measure,  
palette or disposable container,  
craft stick, 1" to 2" foam brush,  
cellulose sponge, and fork.

#### 1. Prepare sand bed.

Lay several layers of newsprint on work surface. Measure pot height and circumference, e.g., 5" x 13". Spread ½"-deep bed of sand slightly larger than pot area on newsprint.

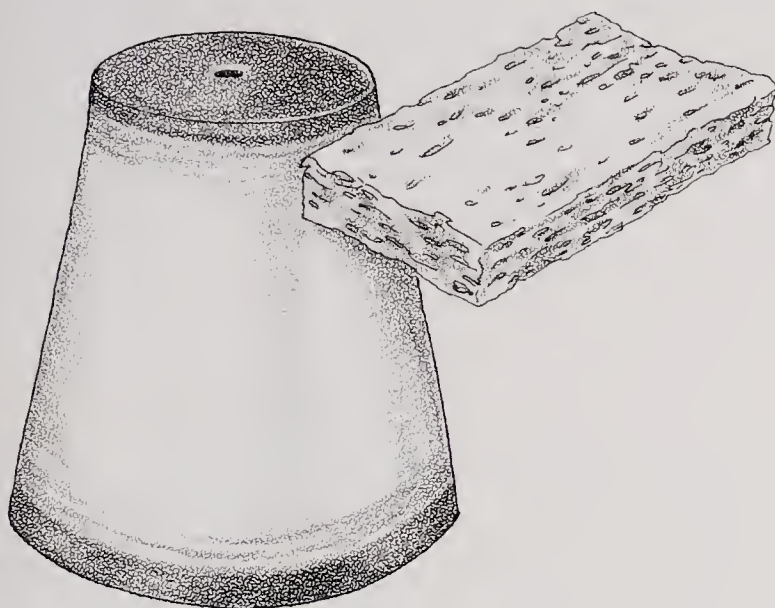
#### 2. Apply paint.

Transfer small amount of paint to palette. Add up to one-third as much extender medium and blend thoroughly with craft stick. Wash terra-cotta pot in warm water; let drain. Turn damp pot upside down. Using foam brush, apply paint mixture to outside of pot in horizontal strokes; allow ¼" margin at top and bottom rims (illustration A). Wipe edge of damp sponge around each rim to soften color transition (illustration B).



A. Apply paint mixture with foam brush.





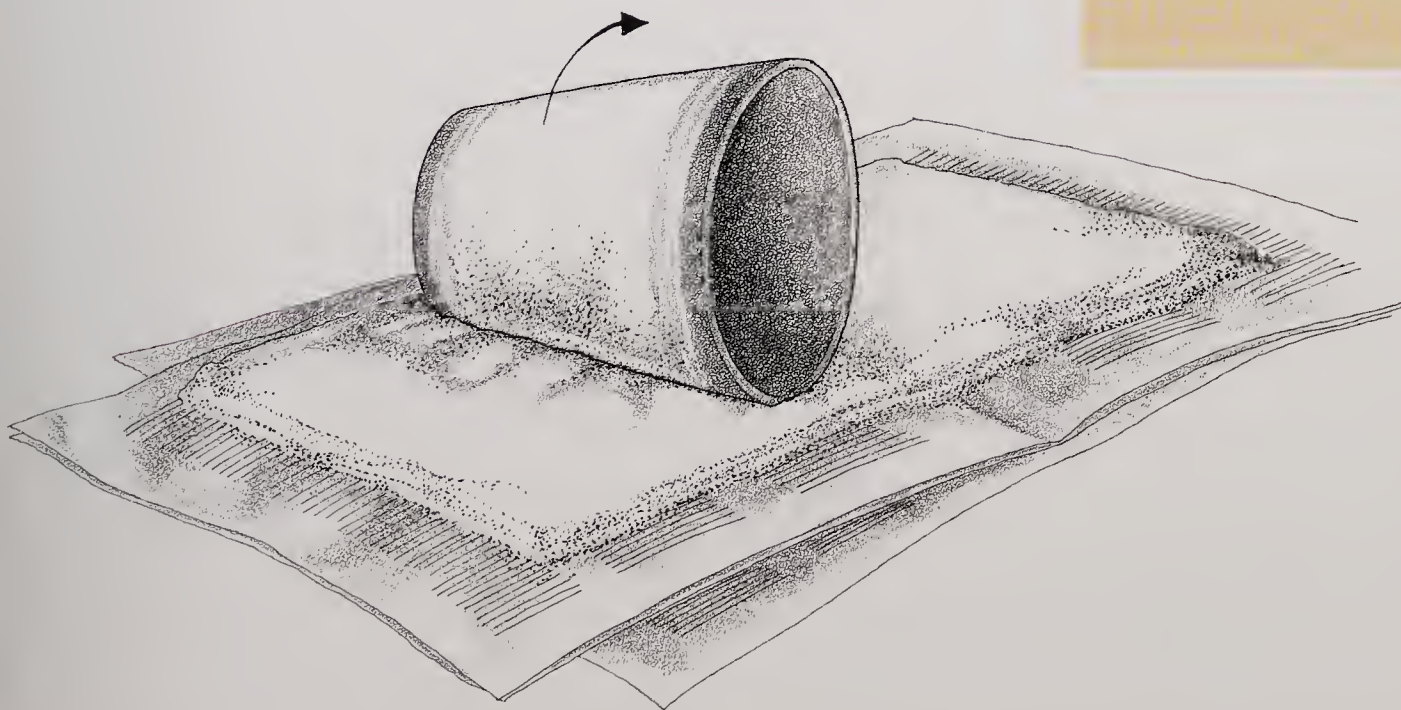
B. Soften paint line with damp sponge.

### 3. Coat pot with sand.

Immediately, while paint is still wet, turn pot on side and set down on edge of sand bed. Handling pot at rims, roll firmly along sand bed to coat entire painted area (illustration C). To coat additional pots, rake sand bed with fork, then repeat steps 2 and 3. Stand pot upright on flat surface; let dry 1 hour. Tap surface gently with fingertip to remove loose grains.

#### Designer's Tip

To achieve a denser coat of sand, add some white tacky glue to the paint along with the extender medium.



C. Roll wet areas in sand to coat pot.





# Faucet Coatrack

Visit the hardware store for this easy-to-construct storage solution.

By Elizabeth Cameron

**Y**ou don't need plumbing skills to assemble this whimsical coatrack, just a sense of playfulness. The four large "coat hooks" are ordinary utility faucets found at the local hardware store for around \$5 each. For variety, I chose several different faucet styles, but another option would be to use identical faucets with replacement handles in different colors. Make sure each faucet has a flange that can be screwed directly to the two-by-four used as a backing board.

Begin your project by deciding where to mount your faucet rack and what length rack you require. The design is suitable for just about any area of the home except the most formal. Use it in a mudroom or back porch to hold outdoor wear, wet raincoats, umbrellas, or shopping bags, or at a vacation cabin or poolside for drying wet bathing suits and towels. The faucet motif can add a fun note to a child's bedroom, to a bathroom, or to utility areas such as garages, laundry rooms, and potting sheds.

To ensure stability when the rack is loaded up with heavy coats and jackets, I mounted it directly to the wall. The mounting bolts are concealed by the two end faucets, which are added last. For boards more than five feet long, add one or more bolts in the middle to support the extra weight. The quantity and spacing of the faucets and other hardware is up to you, but I suggest no more than two faucets per foot of board. Use a matte varnish suited to outdoor use if your rack will hold wet bathing suits and such.



## Materials

*Makes one 2" x 4" x 24" rack*

2" x 4" piece of wood, 24" long

2½" brass cleat

Two 1" brass hooks

4 utility faucets (with flange)

2 toggle bolts (or other mounting hardware)

Acrylic craft paint

Acrylic matte varnish

### You'll also need:

ruler, pencil, drill and bits, 1" foam brush, 1" flat bristle brush, and screwdriver(s).

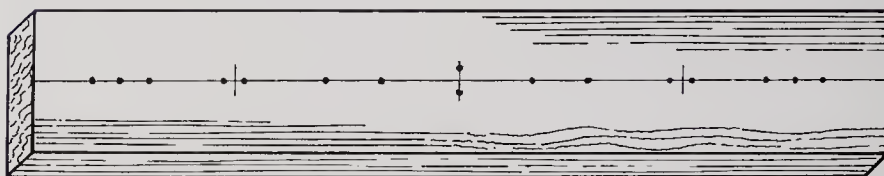
## Designer's Tip

To drill pilot holes of a specific depth, measure the desired hole depth on your drill bit (measure from tip) and wrap a piece of masking tape around the drill bit at that mark. Drill into the board just until you reach the edge of the masking tape guide.

## Instructions

### 1. Mark board.

Draft line along lengthwise center of board. Make 3 marks, dividing line into 4 equal sections. Position hardware on line to mark screw holes: cleat at midpoint, hooks at outside marks, and 1 faucet centered in each section. Lift up each outside faucet and mark a hole underneath for a concealed toggle bolt (illustration A).



A. Mark screw holes for each piece of hardware.

### 2. Drill board.

Using appropriately sized bits, drill 1"-deep pilot hole for each faucet screw and ¾"-deep holes for hook screws and cleat screws (see "Designer's Tip," page 41). Drill hole clear through board for each toggle bolt.

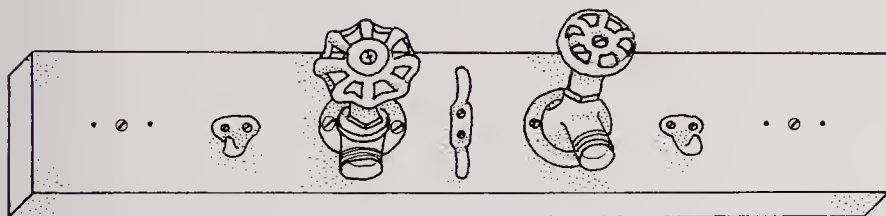
### 3. Paint and seal board.

Using foam brush, paint all board surfaces. Let dry 30 minutes, and then apply second coat. Let dry 24 hours. Using bristle brush, apply 2 coats matte varnish; allow same drying times as for paint.



#### 4. Attach hardware.

Screw cleat, hooks, and 2 center faucets to board as predrilled. Following manufacturer's directions, install toggle bolts in wall to align with screw holes drilled in coatrack. Mount rack on wall using toggle bolts and screws (illustration B); then screw on 2 remaining faucets to conceal mounting hardware.



- B. Screw all hardware except end faucets to board; then attach board to wall at ends with toggle bolts.

#### Designer's Tip

Design your own rack using other eclectic hardware. The possibilities include new and vintage doorknobs, sash locks, drawer pulls, and marine hardware.







# Copper Garden Markers

Transform simple copper strips into elegant plant markers.

By Dawn Anderson

A set of plant markers made entirely from copper will last for years, indoors or out. I chose copper for its malleability, low cost, and potential to turn many beautiful colors as it ages.

Over time, untreated copper interacts with its environment, most often producing a blue-green patina. To speed up the aging process, apply Patina Green by Modern Options. To preserve the original shiny finish, clean the copper regularly with copper cleaner and top with a coat of paste wax or seal the new copper with a lacquer spray.

To emboss the herb names, I used a set of steel alphabet marking tools. Each tool is 1/4" wide, which makes for easy placement and spacing. You simply align the tool and tap with a hammer to punch out each letter. At around \$45 a set, the tools are an investment, but they can be used to stamp other metals, wood, leather, paper, and clay.

An alternative to stamping is to write the letters on the copper using a Zig Painty oil-based pen, specially formulated for writing on metal. As long as you avoid adding a patina or a lacquer coating, you can remove the pen markings with mineral spirits to change the label.

## Materials

*Makes seven 12½" markers  
with 1" x 5" labels*

5" x 7" copper sheet from  
Tolin' Station

10' of 14-gauge copper wire

Seven 13 mm copper beads

7 pieces copper tubing,  
12" x ⅜" diameter  
(.014" wall depth)

### You'll also need:

clear acrylic grid ruler, pencil,  
5" x 7" scrap of cardboard or  
gridded cutting mat, masking  
tape, set of ⅜"-high x ¼"-wide  
steel alphabet marking tools or  
Zig Painty oil-based pen,  
hammer, sturdy scissors,  
round-nose pliers, awl, jewelry  
file or emery board, wire cutter,  
actual-size template (page 45),  
hardwood block, polyhead  
mallet, ⅝" dowel, and flat-  
nosed pliers.

## Instructions

### 1. Make letter impressions.

Draft seven 1" x 5" rectangles on copper sheet. Place copper on scrap cardboard or gridded cutting mat. Align ruler ⅝" above one line, and tape down. To stamp letters, start at middle letter, set steel letters on ruler guideline one by one, and tap with hammer to impress copper. For example, to print *THYME*, impress *Y* first, then *H* and *T* to left and *M* and *E* to right, allowing ¼" for each letter (illustration A). To print letters with marker instead, follow same procedure. Cut printed rectangles apart. Complete steps 2–4 for each marker.

### 2. Curl in ends of label.

Using round-nose pliers, grip end of label at bottom edge and curl toward middle. Repeat on top edge. Continue rolling edges, alternating between bottom and top, to tightly coil about 1" of copper. Coil opposite end in same fashion until label measures 3" across (illustration B). Use awl to punch hole at top middle. File rough edges.

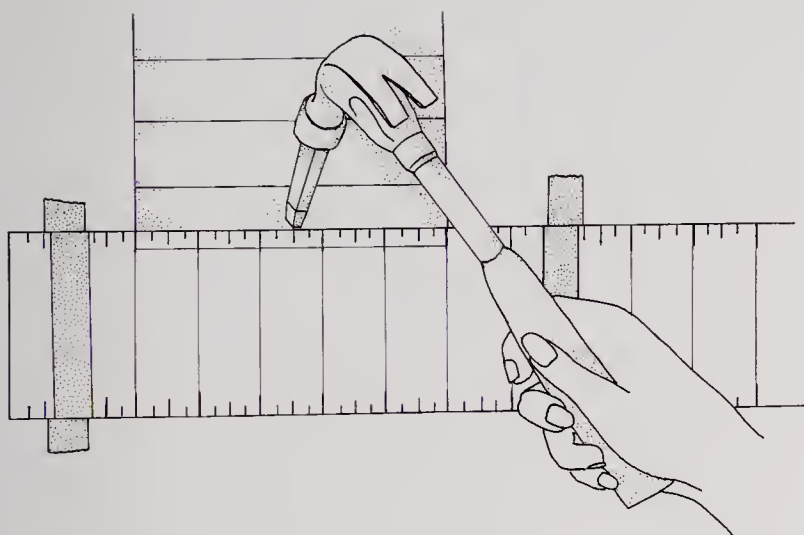
### 3. Shape hook and attach marker.

Cut 10" length of 14-gauge wire. Referring to template (see page 45), shape small loop at one end; then bend wire back on itself until it touches loop (illustration C). Lay hook on wood block and tap with polyhead mallet to set shape. Bend loop aside to slide marker onto hook, and then restore original position, locking marker in place.

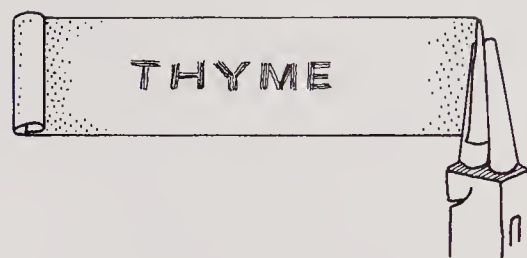
### 4. Complete assembly.

Slide copper bead onto wire against hook. Bend remaining wire around dowel in U shape to match template (illustration D). Tap with polyhead mallet. Insert 5¾" length of wire into tube until it clears end by about ⅛"; crimp tube closed with flat-nosed pliers. Insert label stem into tube from opposite end.

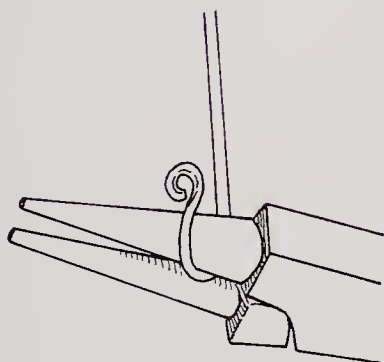




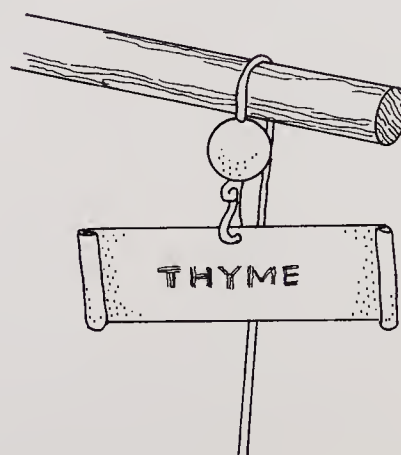
A. Tap steel alphabet marking tool with hammer to impress copper.



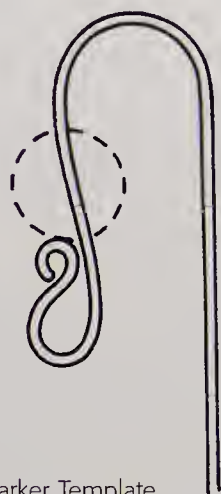
B. Use round-nose pliers to coil edges of copper inward at each end.



C. Use round-nose pliers to make small loop in end of wire; then bend wire around pliers until it touches loop.



D. Bend wire above bead around dowel to create U shape that matches template.



Garden Marker Template  
(Shown Actual Size)









# Garden Journal

Use a small box, a blank book, and hobby supplies to create a journal that will help you grow an herb garden.

By Dawn Anderson

**T**his garden journal consists of a handmade binder that holds a small notebook on its inside covers, and a recycled greeting-card box for storing seed packets, garden markers, spice-jar labels, and a small reference book. Both the cover and storage box are mounted to the binder with Velcro dots. The result is a journal that will keep you company as you watch your garden grow. The notes you keep this year on the progress of your herbs will be of even more interest next year.

I used rubber stamps to create the cover art; however, you could create labels freehand, on a computer, or by cutting illustrations and type from other printed material. To glue the paper to the binder neatly, I recommend using Yes Stikflat glue. It is well-suited to paper projects because it doesn't saturate or get absorbed by paper. Use a stiff, flat brush to spread an even coat of glue. Brush the glue beyond the borders of the paper to ensure good adhesion at the edges.

# Materials

*Makes 1 journal*

9" x 12" ivory card stock

9" x 12" celery green card stock

Two 20" x 30" sheets green ribbed paper

12" x 18" 3-ply chipboard

Two  $\frac{3}{16}$ "-diameter brass eyelets (with setting tool)

4 self-stick loose-leaf reinforcements

$\frac{3}{4}$  yard of 1"-wide rayon seam binding

Yes Stikflat glue

6 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ " x  $\frac{5}{8}$ " card box with clear lid

6" x 8" spiral-bound notepad

2 yards of  $\frac{5}{8}$ "-wide green grosgrain ribbon

3" length of  $\frac{3}{4}$ "-wide knit elastic

Sewing thread (any color)

Garden items for box (see introductory text for ideas)

Ten  $\frac{1}{2}$ "-diameter Velcro self-adhesive dots

Liquid fray preventer

## You'll also need:

Marvy LePlume II Celery Green and Jungle Green markers; 3 rubber stamps: terra-cotta pots, potted plants, and the word *Herbs*; clear acrylic grid ruler; pencil; X-Acto knife; self-healing cutting mat; utility knife; awl; small, sharp scissors; newsprint; 1" stiff, flat brush; several heavy books for weights; 2 thick rubber bands; needle-nose pliers;  $\frac{1}{8}$ " hole punch; and sewing machine.

# Instructions

## 1. Stamp and cut labels.

Using Jungle Green marker, color raised area of *Herbs* rubber stamp. Stamp image onto ivory card stock for binder cover label. Color potted-plant stamp using Jungle Green for foliage and Celery Green for pot, and stamp this image directly below *Herbs* lettering. Wash ink from stamps promptly. Using grid ruler and pencil, draft 3" x 3" label outline on card stock so that stamped images are centered inside. Then stamp row of terra-cotta pots in Jungle Green and draft 2 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " label outline around it for notepad cover label. Using X-Acto knife, grid ruler, and cutting mat, cut out both labels just inside marked lines. For each label, cut backing from celery green card stock  $\frac{1}{4}$ " larger than label all around.

## 2. Cut green paper and chipboard.

Using X-Acto knife, cut following from green ribbed paper, oriented with ribs parallel to shorter edges: 9 $\frac{1}{2}$ " x 23" binder cover, 6 $\frac{3}{4}$ " x 20 $\frac{1}{4}$ " binder liner, 9 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ " box cover, 6" x 8" box liner, and 6 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ " notepad cover. Use utility knife to cut two 7" x 9 $\frac{1}{2}$ " covers from chipboard. To determine spine width, measure notepad thickness and add 1". Cut chipboard spine this measurement x 7". On each chipboard cover, find middle of short edge, measure  $\frac{1}{2}$ " toward center of cover, and mark dot. Using awl, pierce scant  $\frac{1}{4}$ "-diameter hole at dot; trim off excess paper pulp with small, sharp scissors. Test-fit eyelet in each hole. Apply loose-leaf reinforcements to both sides of each hole.

## 3. Hinge chipboard pieces.

Line work surface with newsprint. Lay chipboard spine flat and align chipboard cover on each side, with hole toward outside edge; leave  $\frac{1}{8}$ " gap between pieces. Cut seam binding into four 6 $\frac{3}{4}$ " lengths. Spread Yes Stikflat glue on one length and center it lengthwise along gap, glue side down; rub firmly to adhere. Hinge second gap in same way (illustration A). Turn pieces over and glue remaining 2 hinges to opposite side. Carefully bend binder at hinges. To prevent buckling along inside of hinges, tuck excess seam binding into gap with fingernail.

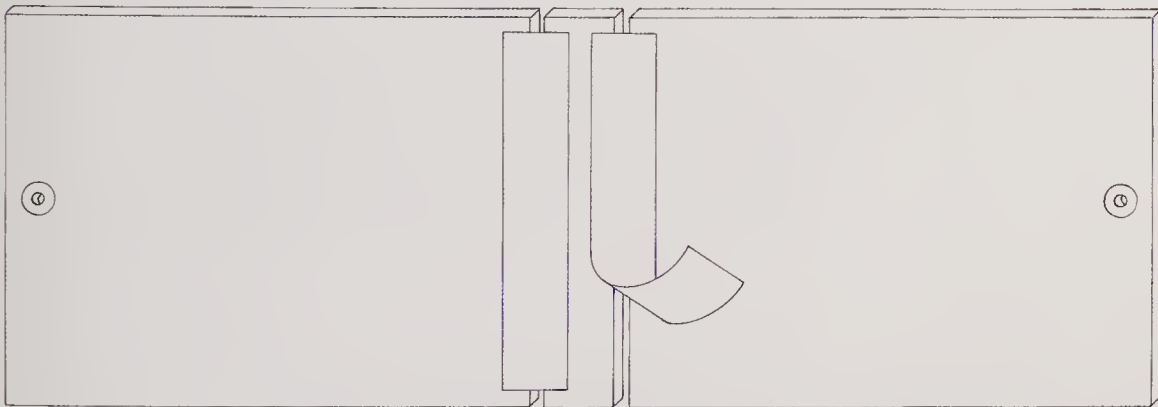


#### 4. Glue green paper cover to binder.

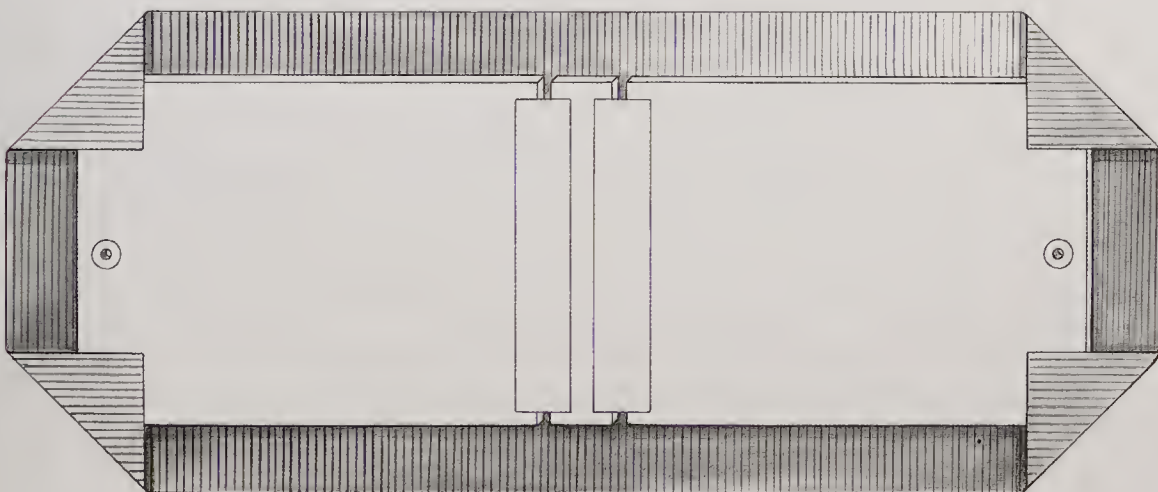
Lay green cover wrong side up on newsprint. Center hinged binder on top and trace outline lightly with pencil. Remove binder. Brush thin, even coat of Yes Stikflat glue on green paper, stopping just beyond pencil outline. Position binder within pencil outline on paper. Turn binder and paper over, and using your palm, rub gently in a circular motion from center out to edges to remove air bubbles and ensure good adhesion. Brush glue onto paper margin all around. Fold corners diagonally onto binder and press firmly to adhere (illustration B). Fold and glue down the 4 edges. Carefully bend binder to “set” hinges; then unbend and lay flat.

#### Designer's Tip

For crisp edges on papers that require folding and gluing, do a dry run. First, fold the paper into position and set the creases; then apply the glue and actually join the pieces together.



A. Hinge chipboard covers to spine.



B. Glue on green paper cover.

#### 5. Glue liner to binder.

Test-fit green liner on binder and trim if necessary (illustration C). Brush glue on wrong side of liner, going beyond edges. Glue liner to binder, rubbing in circular motion as for cover. Bend each hinge 90°. Tuck excess lining toward gap as before. Open binder and lay flat, cover side up. Glue ivory “Herbs” label to its celery green backing; then glue entire label, centered, to front cover. Weight entire binder with books and let dry 1 hour. Relocate each hole and pierce with awl. Install eyelets, following manufacturer’s instructions.

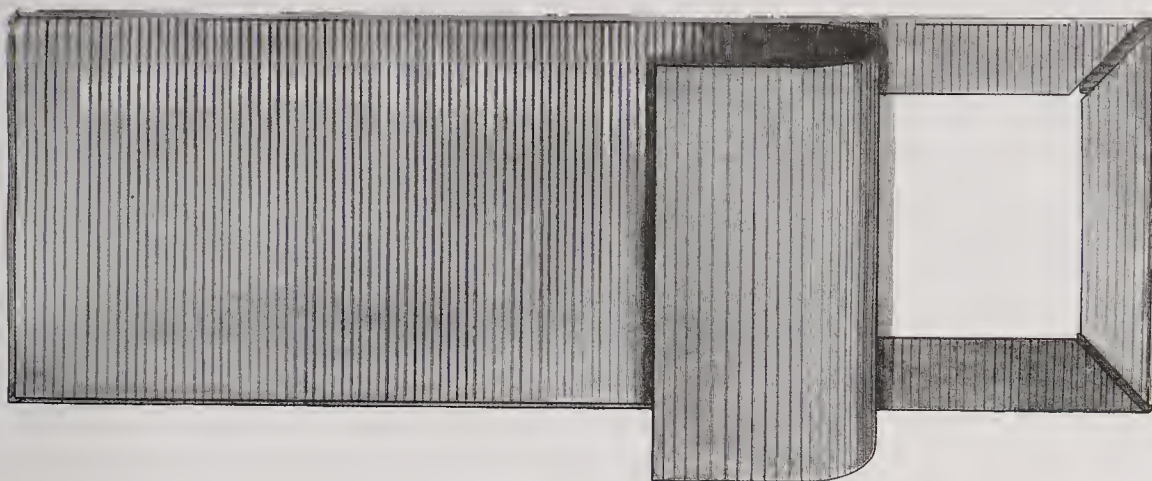
#### 6. Glue green paper to box.

Lay green-paper box cover wrong side up. Glue box, centered, to paper, following same procedure as for cover in step 4 (illustration D). Fold short edges up around box and down to inside, trimming corners to reduce bulk. Glue down shorter edges (1), and then longer edges (2). Test-fit lining (3), trim if necessary, and glue to box floor.

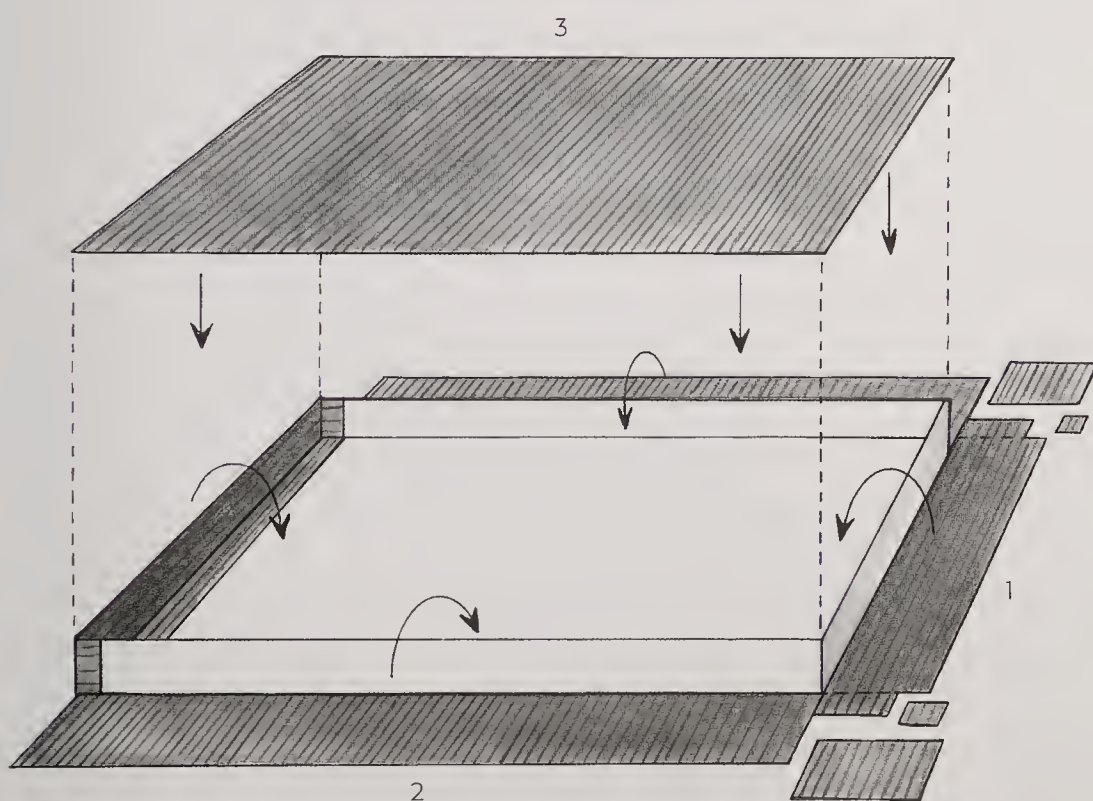
#### 7. Glue green paper to notepad.

Slip 2 thick rubber bands around notepad pages to keep them aligned (leave top cover loose). To remove spiral wire, straighten both ends with needle-nose pliers. Grip one end, and then twist it gently and continuously out of holes. Remove cover. Glue paper notepad cover to it as in step 4; use X-Acto knife and cutting guide to trim paper margins even with cover edge. Glue ivory notepad label with terra-cotta pots to its celery green backing; then glue entire label to notepad cover. Weight with book and let dry 30 minutes. Align 1/8" hole punch with holes in cover, and punch holes in green ribbed cover. Reposition cover on notepad and use pliers to twist spiral binding back into place through holes. Rebend wire ends to lock binding in place.





C. Glue on matching green lining.



D. Glue green paper to box.

#### 8. Attach box and notepad.

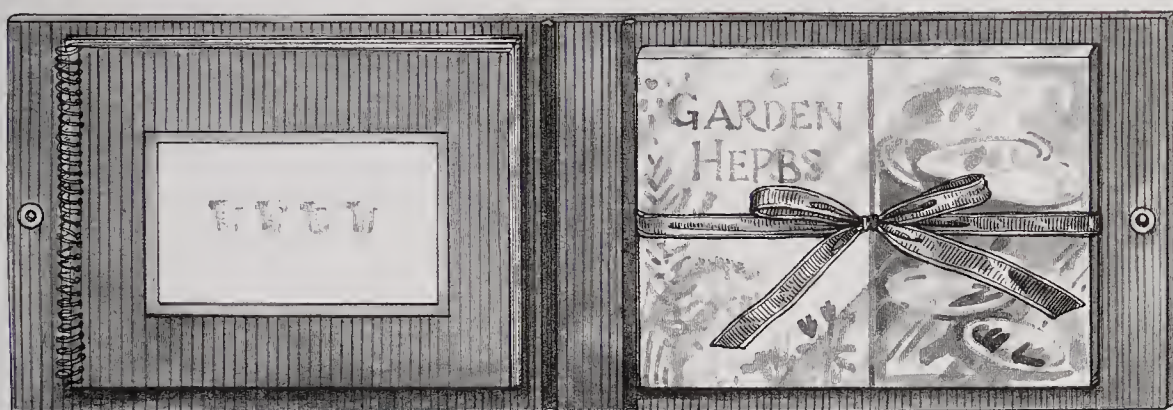
Cut two 18" lengths of grosgrain ribbon. Using sewing machine, zigzag 1 ribbon to each end of elastic strip. Place supplies in box and place clear lid on top. Tie ribbon around box horizontally, with bow on top and elastic concealed underneath. Turn notepad and box facedown. Apply 4 self-stick Velcro loop dots to back of notepad and 6 dots to box bottom (illustration E, detail). Attach Velcro hook dot to each loop dot. Open binder. Position box on inside back cover, flush with spine; press to adhere. Align notepad facedown on top so that spiral rings overhang box (illustration E, side view detail). Close front cover and press to adhere.

#### 9. Attach ribbons.

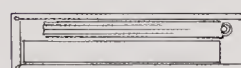
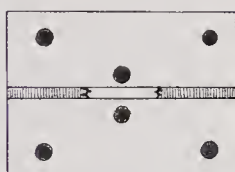
Cut two 13" lengths of grosgrain ribbon. For each, knot one end and trim the other end diagonally. Seal knot and cut end with fray preventer, and let dry overnight. Trim tail from knot. Thread pointed end of ribbon through eyelet from inside of binder (illustration F). Close binder and tie ribbon ends together in bow.





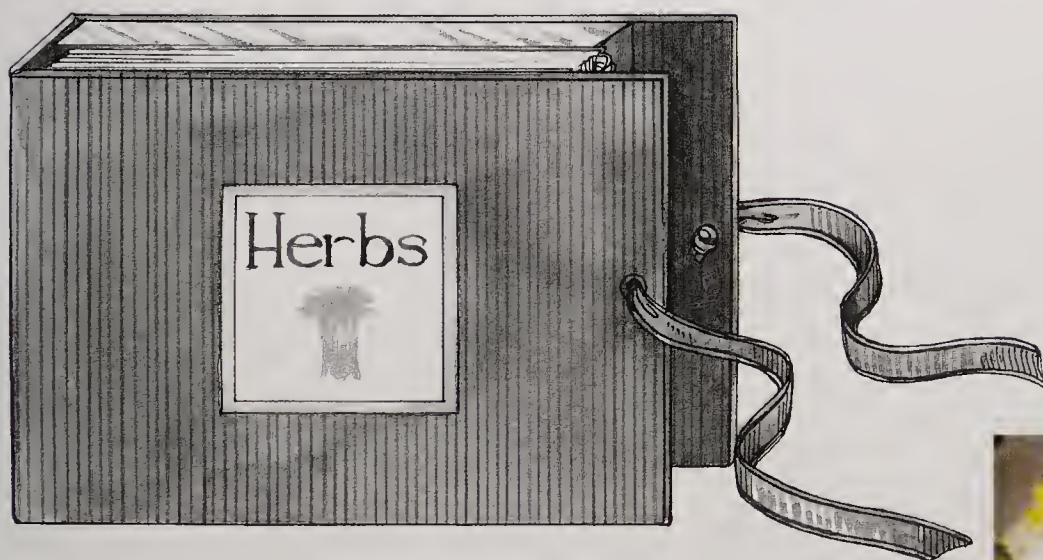


E. Attach notepad and box to binder with Velcro tabs.



Side View

Velcro Placement



F. Thread ribbons through 2 eyelets for side closure.









# Vegetable Relief Plaque

Use real vegetables and clay to create a classic wall fresco.

By Nancy Overton

The perfect curves and textures in this decorative wall plaque are formed by using a bunch of fresh radishes to create the mold. You will make the mold and the plaque itself from Sculpey or a similar oven-bake clay.

Buy the clay in bulk bars in an off-white color for a plaque that resembles plaster or sculpted marble. If you want to make the clay more malleable and easier to work with, blend in liquid Sculpey Softener.

Paint your finished plaque with Delta Creamcoat SoftTints, creamy paints formulated for use on bisque, plaster, and resin. They go on solid, but you can brush them out so they appear translucent, more like a glaze.

## Making the Reusable Mold

### 1. Prepare radishes.

Wash and dry radishes and leaves. Select 3 small, well-shaped radishes and 3 to 5 leaves total. Arrange radishes and leaves in a bunch on a flat surface. Tie twine loosely in bow around leaf stems, concealing broken ends, for a natural look.

### 2. Prepare Sculpey for molding.

Knead 2 pounds Sculpey until warm, soft, and malleable. Roll out ½"-thick slab on baking sheet. Using grid ruler and knife, cut 6" x 8" rectangle; remove excess clay. Smooth edges with fingers.

## Materials

*Makes one 6" x 8" plaque and reversible mold*

4 pounds Sculpey

Delta Creamcoat SoftTints, ½ ounce each: Red, Brick Red, Leaf Green, Dark Green, Light Brown, Burnt Umber

Delta Creamcoat SoftTints Matte Sealer & Glaze

### You'll also need:

1 bunch fresh radishes with leaves; hemp twine; scissors; rolling pin; baking sheet; clear acrylic grid ruler; thin-bladed knife; wooden sculpting tools; soft, round paintbrushes; palette; and soft cloth.

## Designer's Tip

Substitute other vegetables, fruits, seashells, or nuts to create plaques in different styles or shapes.

### 3. Impress radish design.

Place radish bouquet facedown on slab. Using wooden tools, press twine bow and knot into soft clay. Next, press down individual leaves (do not overlap), embedding them at least  $\frac{1}{8}$ " so that edges are well defined (illustration A). Last, sink radishes about halfway into clay, matching stems to leaf stems. Remove all pieces. Use wooden tools to further define edges and stems. Bake completed mold in home oven, following manufacturer's directions.

## Making the Plaque

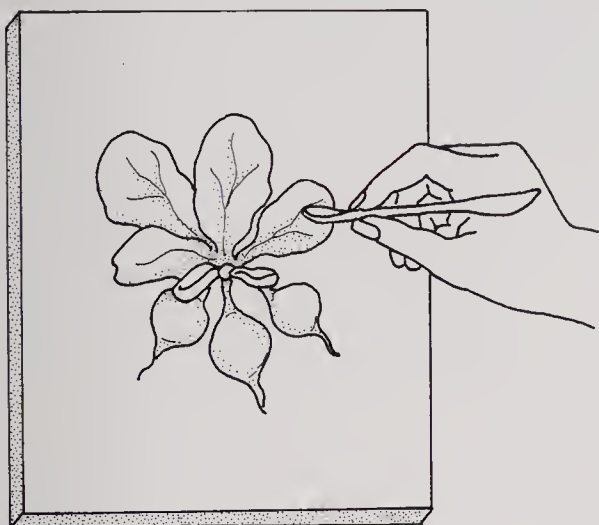
### 1. Mold the plaque.

Knead 2 pounds Sculpey and roll out  $\frac{1}{2}$ " thick. Place slab over mold and roll firmly but gently. Press down on slab with your fingers to fully sink clay into radish indentations. Using knife, trim plaque even with edges of mold (illustration B). Use excess clay to fill in hollows on plaque back. Sculpt a small indentation at top back of plaque for hanging. Gently peel up plaque from mold, one corner at a time, and lay flat on baking sheet. Retrim edges as needed. Bake as for mold.

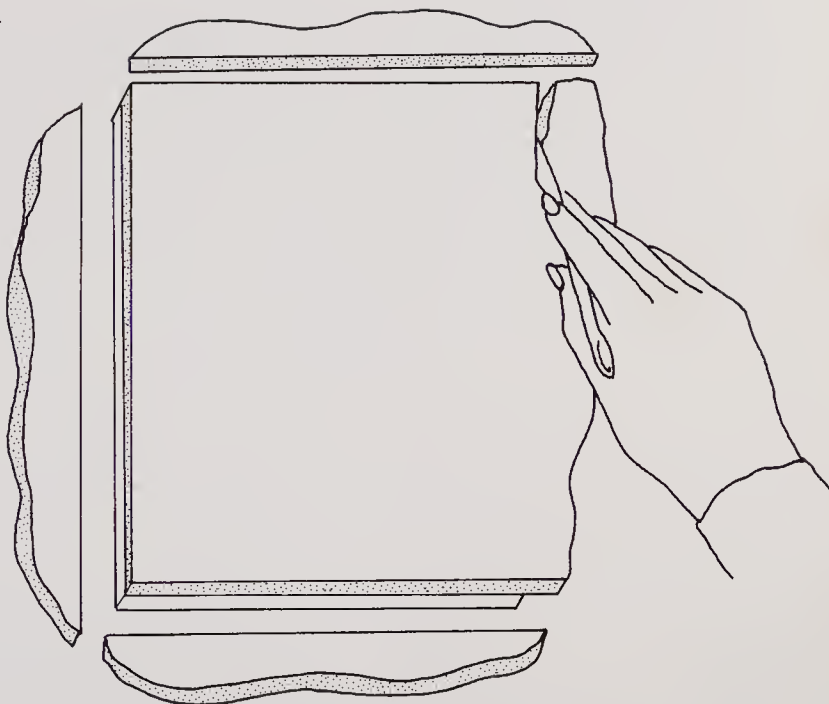
### 2. Color the plaque.

For background, brush on diluted Burnt Umber and Light Brown (illustration C). Let color pool in crevices and around edges; blot and remove excess with soft cloth. Apply color to radishes, leaves, and twine in layers to build up intensity. Blot off color to create highlights or to accent raised areas. Finish with matte sealer.

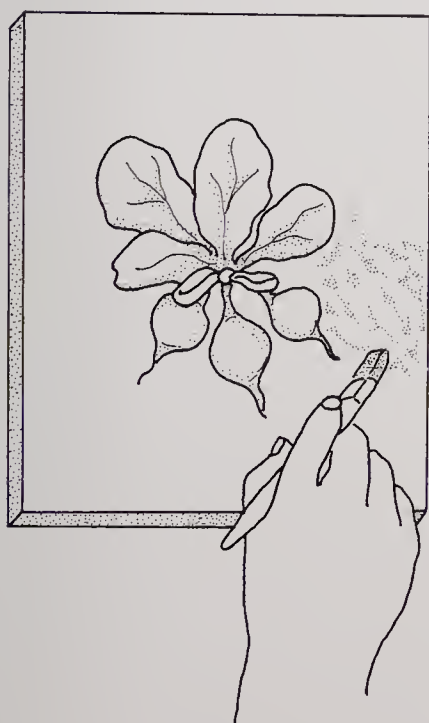




A. Use wooden modeling tools to press radish bouquet into clay slab.



B. Press Sculpey into mold. Trim plaque even with edges of mold.



C. Brush diluted paint onto background before painting radishes.









# Decorative Floorcloth with Faux Spanish Tiles

Apply simple painting techniques to an inexpensive piece of canvas to create a villa-style accent.

By Lily Franklin and Ritch Holben

Spanish floor tiles made of fired terra-cotta are in high demand, and for good reason. The beautiful colors create a shifting geometric pattern of tan, rust, sand, and rose across a floor. It is this subtle variation, combined with an attractive diamond pattern, that makes terra-cotta floors so appealing.

To get this look, you don't necessarily have to buy and install tiles. Instead, using simple trompe l'oeil painting techniques, you can decorate a rectangle of canvas to create a floorcloth that imitates the characteristics of Spanish floor tile. All you need is common artist's canvas, paint, glaze, and sealer, all of which are sold at artist's-supply stores.

Canvas is available by the yard both primed and unprimed. Primed canvas is coated with gesso, a white size that seals and preshrinks the surface so that it is firm and tight (see "Designer's Tip", page 64). Some artists prefer to size their canvases themselves, but buying primed canvas allows you to begin immediately working on the floorcloth design.

Your first step is to draw a diamond pattern on the primed canvas and then paint the diamonds in two colors, checkerboard style, using acrylic paint. Artist's acrylics come in tubes and are easy to use. They can be dispensed onto disposable plates and mixed together to create a variety of colors. Once you've drafted and painted the basic diagonal tiles, the color development begins.

The key to achieving a realistic tile look is to apply the paints and then the glazes in stages, treating each "tile" individually. To suggest hand-molded clay tiles, dark paint is used to outline each

diamond, and the corners are rounded off. Rubbing paint-tinted glazes into each marked diamond with a sponge creates a distinct patina and helps the individual tiles emerge.

After the painted tiles have dried, the entire floorcloth is varnished to protect it from wear. Varnish mediums come in plastic containers with screw-off lids and are available in various sizes. Because only a small amount is used on the floorcloth, you can save the remaining varnish for use on future projects. To finish the floorcloth, you fold the raw edges of the canvas to the wrong side and hot-glue them in place for a firm bond. Make sure the glue is very hot and press the flap down firmly before the glue begins to cool.

## Materials

*Makes 1 floorcloth*

Primed artist's canvas, at least 30" x 42"

Artist's acrylics: cadmium yellow deep, burnt sienna, burnt umber, titanium white, indigo blue, black

Clear acrylic glaze

Acrylic matte varnish

3½ yards light brown welting-cord tape

**You'll also need:**

yardstick; T square; pencil; disposable plastic plates and craft sticks; 1" flat, ¼" round, 1" stencil, and 2" foam brushes; paper towels; 3" x 5" cellulose sponge; scissors; and glue sticks and hot-glue gun.

## Marking the Canvas

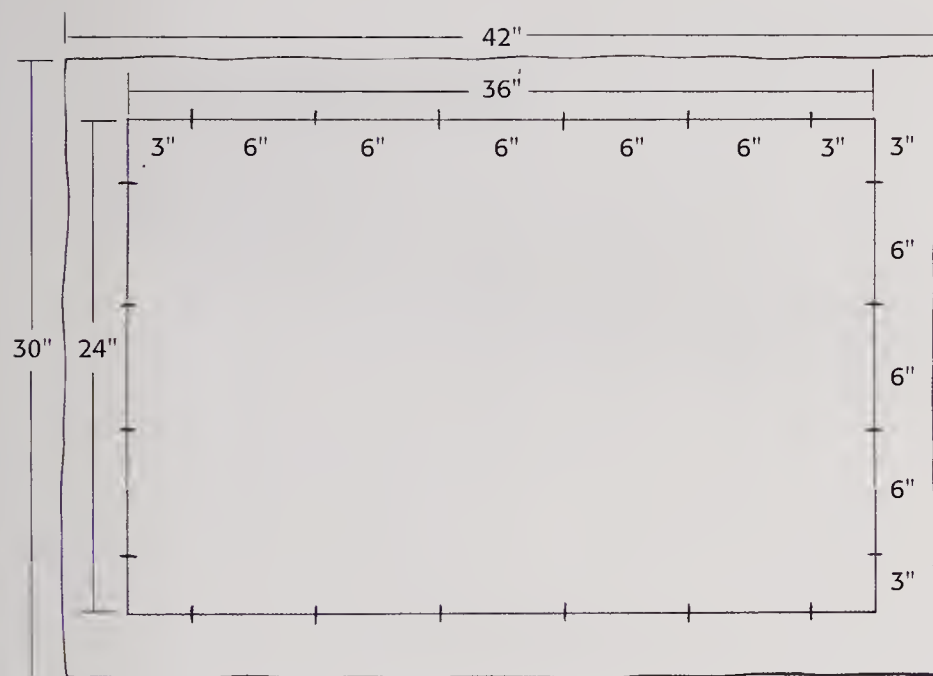
### 1. Draft floorcloth rectangle on canvas.

Using yardstick and T square, measure and mark a 24" x 36" rectangle on center of canvas, allowing 3" border all around. Mark edges of rectangle in 6" increments, beginning 3" from corners (illustration A).

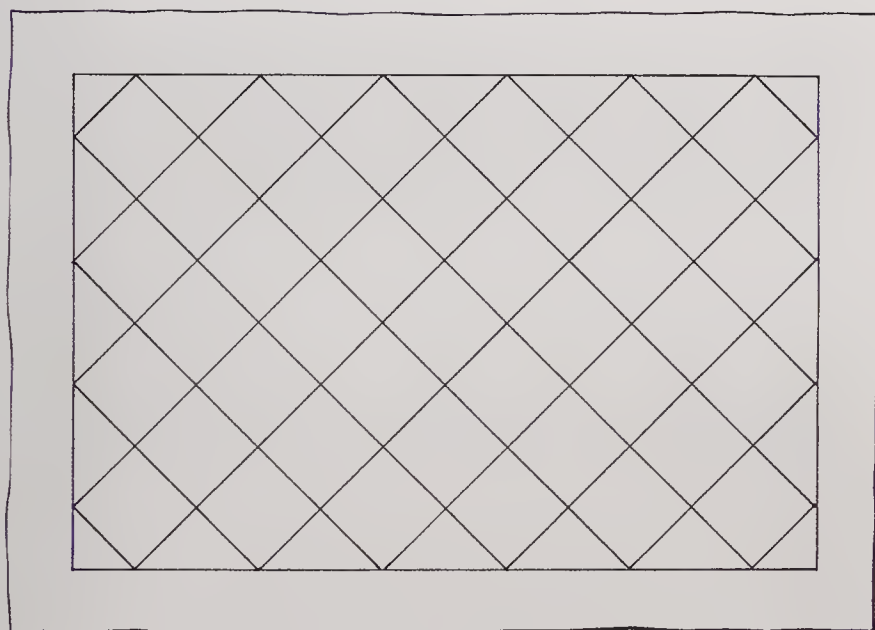
### 2. Draft diamonds on rectangle.

Using yardstick and beginning at one corner, draft diagonal lines across rectangle to connect marks made in step 1. Draft perpendicular diagonal lines to complete diamonds (illustration B).





A. Draft floorcloth rectangle on primed canvas and mark edges every 6".



B. Make diamond grid by drafting diagonal lines that connect marks.

# Painting the Canvas

Note: To use paints, squeeze small amounts as needed onto disposable plastic plates. To mix paints, use craft sticks.

## 1. Paint diamonds.

Using 1" flat brush and burnt sienna paint, paint triangles along edges of rectangle and alternate rows of diamonds as shown (illustration C). Let dry. Wash brush and blot on paper towel. Paint remaining 24 diamonds cadmium yellow deep. Let dry.

## 2. Develop tile effect.

Using 1/4" round brush and burnt umber paint, paint fine, dark lines between diamonds and triangles; round off all corners and triangle points to suggest handmade clay tiles. Paint outer edges of rectangle (illustration D). Let dry.

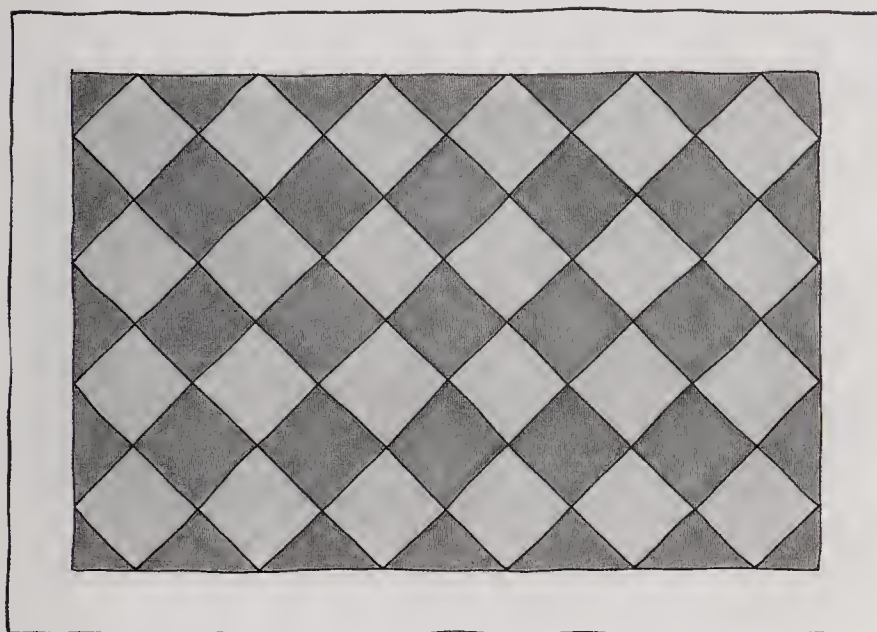
## 3. Glaze and intensify individual tiles.

Cut dampened sponge into two 2"-square pieces. Mix 1 tablespoon glaze, 1 drop yellow paint, and 1 drop titanium white paint; then rub into center of each yellow tile with sponge. Use 1" flat brush to apply same glaze mixture to yellow tile edges. Let dry. Using second sponge piece, rub center of each burnt sienna tile with indigo blue paint. Mix 1 tablespoon glaze, 1 drop burnt sienna paint, and 1 drop white paint; then brush along edges of burnt sienna tiles using flat brush (illustration D). Let dry.

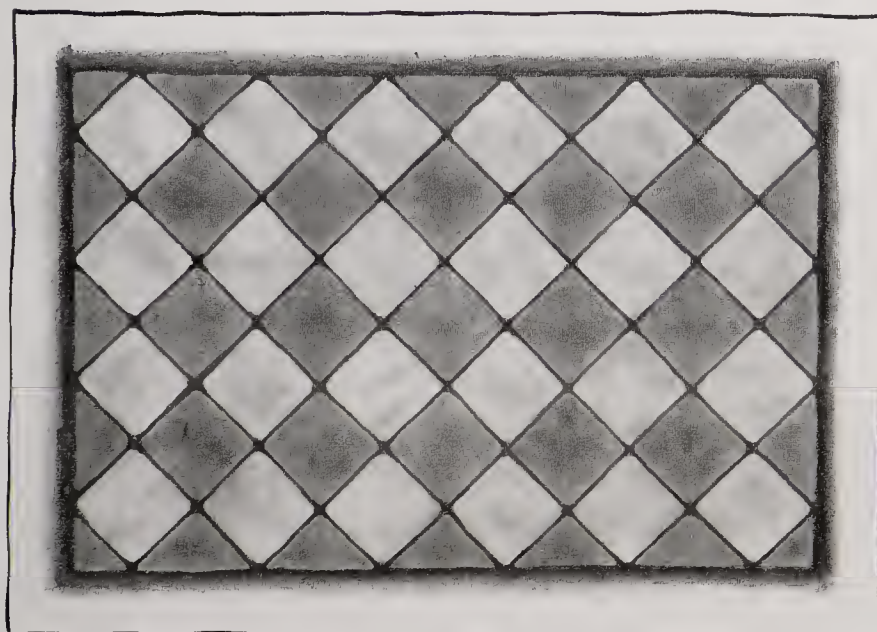
## 4. Apply overall wash and spattering.

For wash, mix 2 tablespoons glaze and 2 drops titanium white paint; then rub over entire surface with damp sponge. Blot excess with paper towel. For spattering, dilute titanium white paint slightly with water until it reaches consistency of heavy cream. Work bristles of stencil brush into mixture, hold brush 6" above floorcloth surface, and run thumb across bristles to release fine spray. Spatter entire surface. Clean brush; then repeat spattering using black paint. Let surface dry at least 1 hour.





C. Base-coat diamonds in checkerboard style using 2 contrasting paint colors.



D. To create tile look, paint dark lines between diamonds, round off corners, and rub additional paint and glaze into each diamond with sponge.

## Finishing the Floorcloth

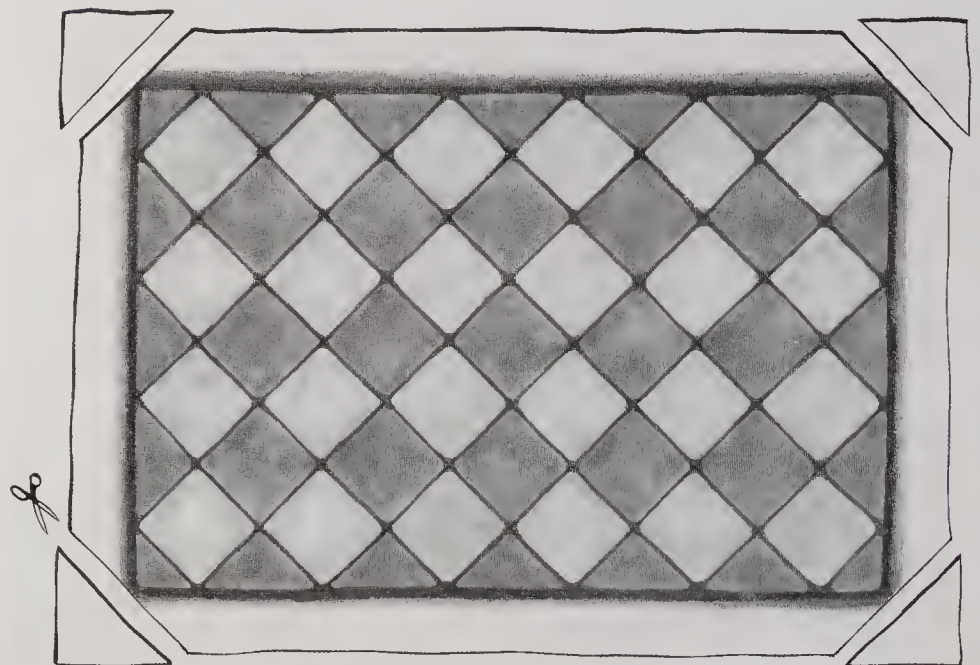
### 1. Apply protective sealer coat.

Brush varnish across surface using foam brush.

Let dry 1 hour.

### 2. Finish edges.

Trim off corners diagonally (illustration E). Fold each edge to wrong side and hot-glue in place, leaving a narrow border of burnt umber on all sides. Hot-glue welting-cord tape around edge on wrong side (illustration F), lapping ends at starting point and trimming off excess (see “Designer’s Tip,” page 65).

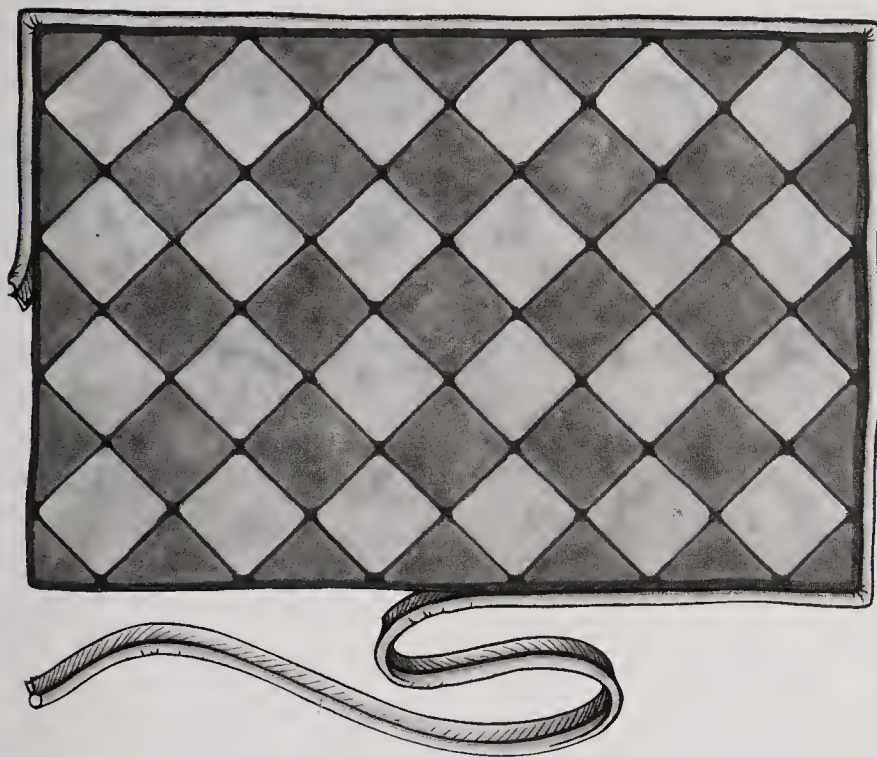


E. After surface has been sealed and is dry, trim off corners diagonally.

### Designer's Tip

If you have an unprimed canvas, brush gesso, a white liquid made from a fine white chalk and glue, onto the canvas in layers. Sand lightly between layers.





- F. Fold back flaps and hot-glue them to wrong side.  
To finish, hot-glue welting-cord tape around edges.

### Designer's Tip

Unravel stitching at beginning of welting-cord tape for about 1 1/4". Fold 1/2" of fabric to the inside. Insert remaining end of welting-cord tape into beginning of welting. Butt ends of cording, trimming off excess. Hand stitch overlap along welting seamline.







# Patio Lantern

Transform items from your recycling bin into a stylish outdoor lantern.

By Michael Ball

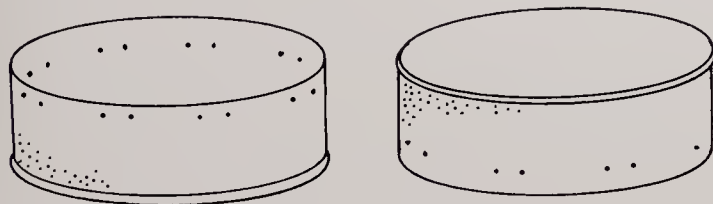
Assemble this miniature lantern from a jam jar, a tin can, and copper foil and wire. The decorations in the copper are embossed with a metal stylus, but you can substitute a ballpoint pen.

The top and bottom of the lantern are cut from a single can. Cutting through the metal isn't hard if you use a utility knife—just punch the blade through with gentle pressure. Be sure to wear canvas gloves, and mark the can first. I found the best choice for marking to be a grease pencil or crayon, which are slightly sticky. My initial choice, a permanent felt-tip pen, slipped around on the can's curved surface and made accurate marking difficult.

## Instructions

### 1. Cut and drill can.

Using grease pencil, mark can 1" from each rim all around. Wearing gloves, cut on marked lines with utility knife to make 1 ring and 1 shallow container; discard middle section. Mark each cut edge in eighths, placing marks  $\frac{1}{4}$ " from edge; add second mark,  $\frac{1}{4}$ " to right of first marks, for 16 marks total (illustration A). Wearing goggles and particle mask, drill 1 hole per mark. Also drill 2 holes centered on opposite sides of ring for handle. File all sharp edges. Straighten cut edges with pliers.



A. Mark cut edges of ring and container in eighths. Add second mark  $\frac{1}{4}$ " to right of each mark.

## Materials

*Makes one 5½" lantern*

14- to 16-ounce can

36-gauge copper foil, 6" x 11" piece

18-gauge copper wire, one 10-yard spool

15.25-ounce Polaner All Fruit jar or other glass jam jar to fit inside your tin can

Steel coat hanger

Tea light

### You'll also need:

grease pencil or crayon; ruler; canvas gloves; utility knife; goggles; particle mask; drill with  $\frac{3}{32}$ " bit; metal file; flat-nosed pliers; masking tape; motif pattern and handle template (page 71);  $\frac{1}{8}$ " craft foam; metal stylus (or ballpoint pen); awl; sharp scissors; and polyhead mallet.

## 2. Emboss copper foil.

Draft and cut 1¾" x 9⅜" copper strip from copper foil. Tape motif pattern to wrong side. Slip craft foam underneath. Trace leaf and snail motifs with stylus, applying firm, even pressure (illustration B). Emboss remaining area with random dots (ignore numbered dots).

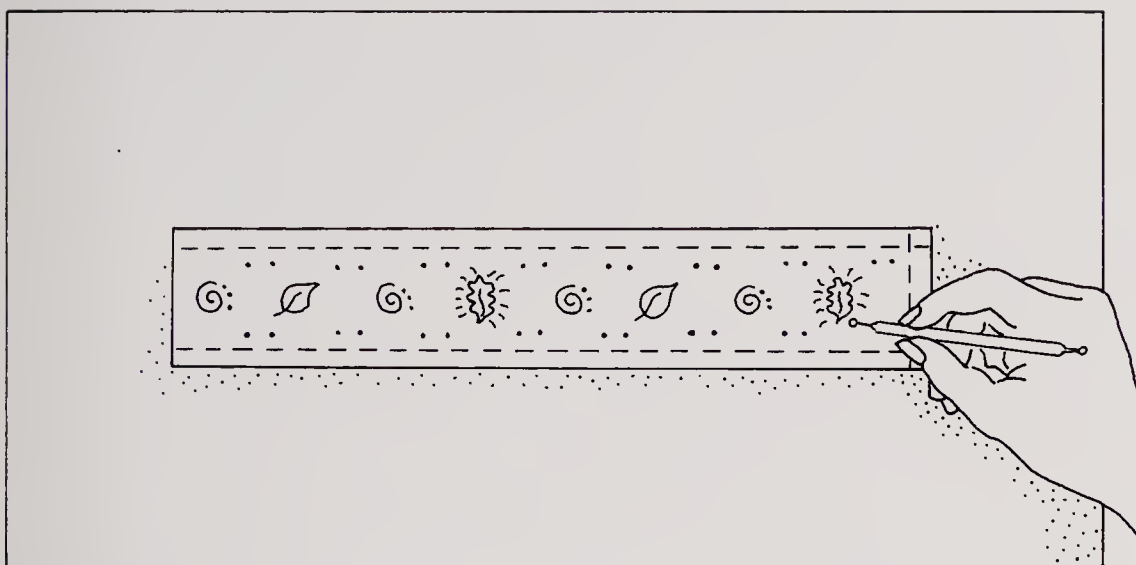
## 3. Apply copper to can.

Cut 7⁄8" x 9⅜" copper strip from copper foil and line inside ring. Using awl, pierce copper liner at predrilled holes. Remove liner. Wrap embossed strip around outside of ring, aligning numbered holes on lower edge of pattern with drilled holes; tape overlap. Using awl, pierce embossed strip at predrilled holes. Remove tape and pattern. Reinsert liner and rewrap embossed strip around outside of ring, aligning holes. Clip top and bottom allowance to make small tabs, then press tabs to inside and crimp with pliers. Repierce all holes. Repeat copper-embossing process for container, noting that holes run along top edge.

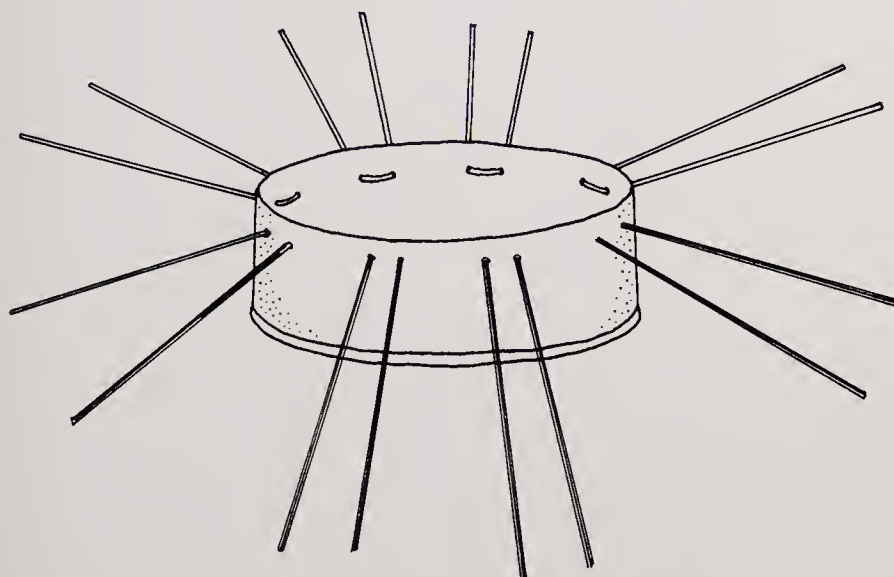
## 4. Enclose jar in lantern.

Cut eight 14" lengths of copper wire. Bend each length in half and thread through pair of container holes from inside (illustration C). Push jar down into container. Set ring on top, align overlaps, but do not press down. Referring to pattern, insert wire from container hole #1 into ring hole #1 (wire will cross diagonally halfway around jar). Pull through until no longer loose and floppy. Repeat process for wires #2–#16. To secure, grip each wire pair (for instance, #14 and #5) with pliers, twist together, and clip excess. Push ring down onto jar. Shape wires to gracefully balloon out around the jar.





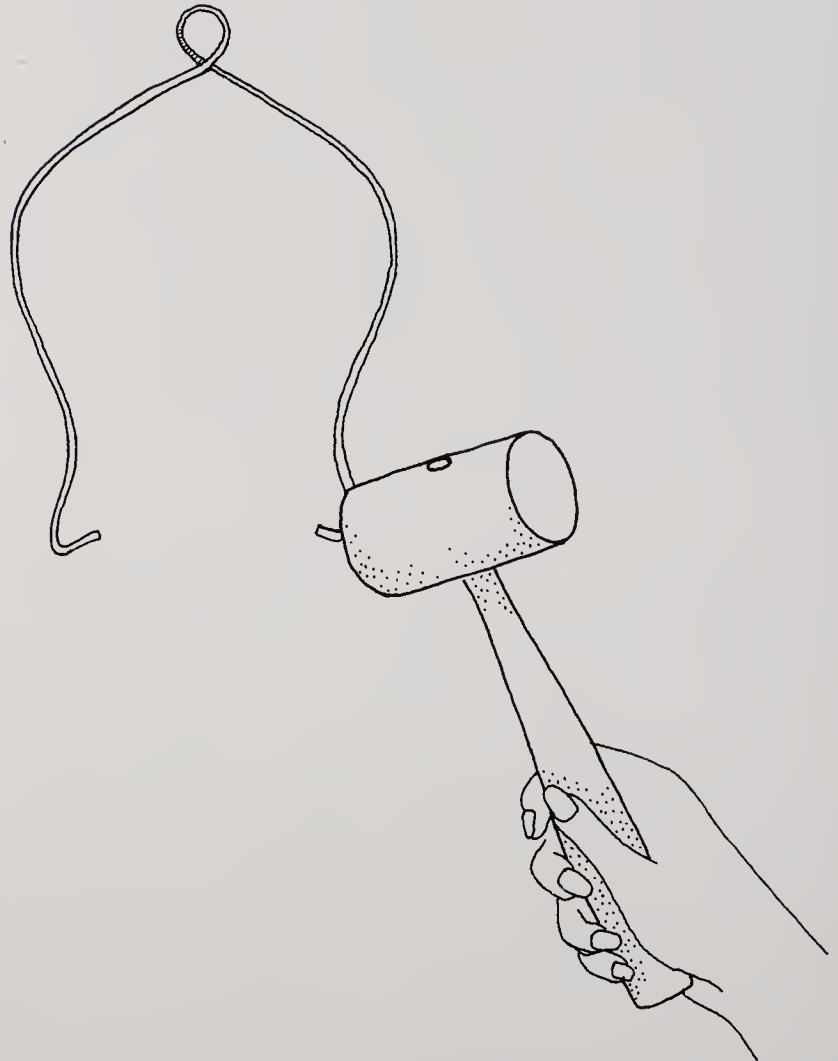
B. Trace pattern motifs with stylus.



C. Bend each length of wire in half and insert ends into pair of holes from inside container.

### 5. Add wire handle.

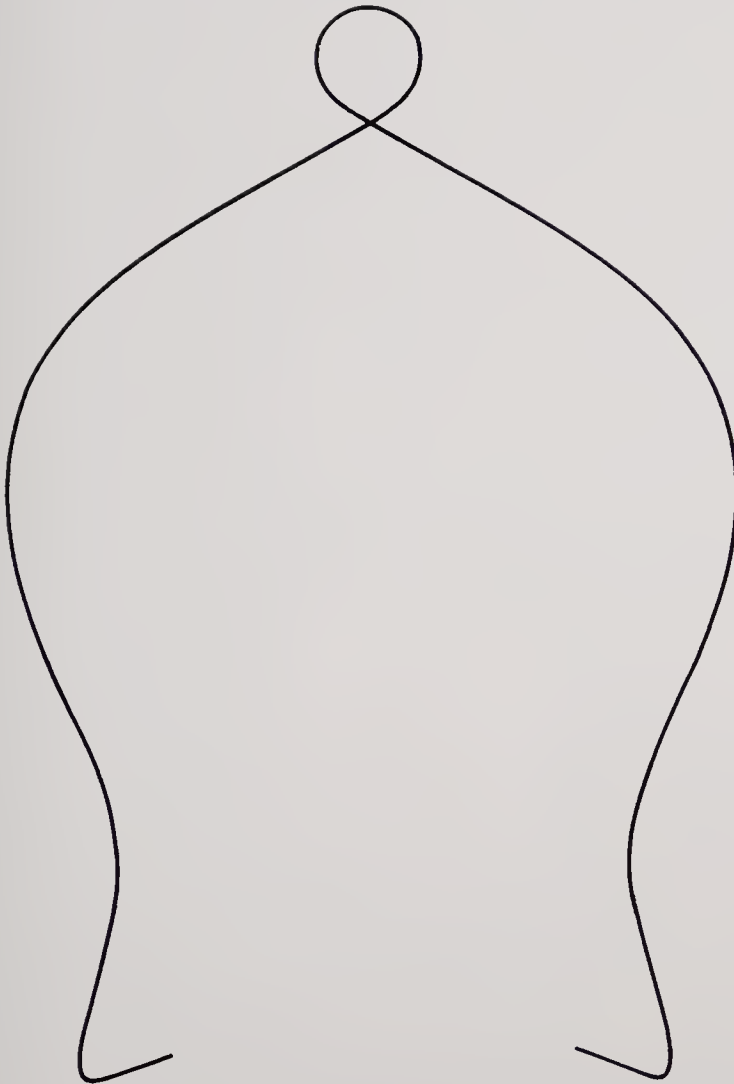
Cut 14" length of steel coat hanger. Bend in half around grease pencil and cross ends. Bend each tip into acute L-shaped angle. Shape remainder to match template (page 71). Lay flat and tap with mallet to set shape (illustration D). Hook ends into ring holes from outside and squeeze closed.



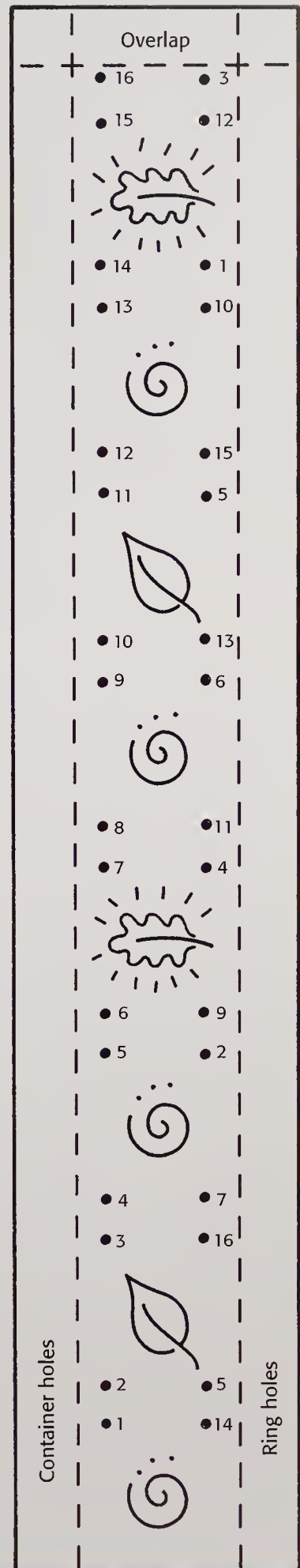
D. Tap wire handle with mallet to set shape.



Motif Pattern  
Photocopy pattern at 100%.



Handle Template  
(Shown Actual Size)









# Wildflower Wreath

Bind bouquets of fresh greenery around a frame and accent with flowers.

By Carol Endler Sterbenz

**T**his spring wreath was inspired by our family trip to the south of France, where wildflowers grow in colorful profusion along the road, on the hillsides, and in the fields. I wanted to design a wreath that was reminiscent of the exquisite beauty and vivid colors of this sun-drenched region.

Once home, I looked for varieties of fresh greenery that would give my arrangement a wide spectrum of color and texture. I found that I could use practically any sturdy plant material with woody stems, including weeds, since those kinds of plants don't require a constant water supply.

The technique for making the wreath is simple: gather a variety of greens, arrange them in graduated tiers, and bind them with wire into bouquets. You then lash the bouquets to a wire wreath frame in overlapping bunches.

The appeal of this design is that you can add any number or variety of flowers once the wreath is bound. You simply insert the stems between the branches of the foliage, articulating the stems so that they resemble naturally growing wildflowers. I used silk flowers for this wreath, but you can also use fresh flowers—just insert each stem into an orchid vial filled with water.

## Materials

*Makes one 20"-diameter wreath*

18"-long leafy, fresh, woody stems:

24 variegated pit

24 Italian ruscus

24 micro-eucalyptus

Green florist spool wire

18" wire wreath form

18"-long silk flower stems:

5 yellow mini-chrysanthemums

4 blue cornflowers

3 yellow ranunculus

**You'll also need:**

pruning shears and wire cutters

## Instructions

### 1. Make green bouquets.

Divide greens by type into separate piles. Select 3 or 4 stems from each pile and assemble into a leafy bouquet. Bind stems at base with florist wire (illustration A). Make 4 to 6 bouquets or enough to go around wreath form.



A. Bind leafy stems into a bouquet.

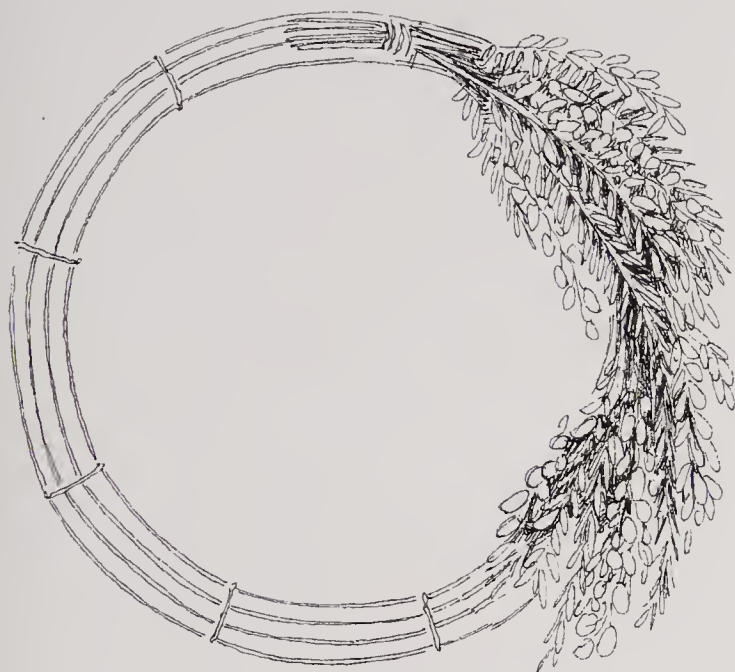
### 2. Wire bouquets to wreath.

Lay 1 bouquet on wreath form. Using florist wire, bind bouquet to wreath form over previous binding. Position and bind second bouquet on form so its leaves overlap and conceal bound section of first bouquet (illustration B). Repeat process to bind remaining bouquets; conceal stems of final bouquet under leafy section of first bouquet. To further secure and contain bouquets, join end of spool wire to wreath form at any spot. Holding spool in one hand, wind wire around wreath in a loose spiral. When you reach starting point, twist wire ends together and clip off excess. Free individual sprigs so they conceal wire.

### 3. Add silk flowers to wreath.

Insert stems of silk flowers into wreath at same angle as leafy stems. Fill in noticeably empty spaces first; then vary placement of remaining stems to carry out random wildflower look (illustration C). The wreath will last 1 to 2 weeks. Frequent misting will prolong display life.





B. Join leafy bouquets to wire wreath form.



C. Fill out wreath with blue and yellow silk flowers.









# Verdigris Patio Chair

A patina antiquing kit quickly and easily transforms a castoff into a treasure.

By Francoise Hardy

When looking for a way to create a verdigris finish for a cast-off metal chair, I sidestepped techniques that use paints and glazes in favor of a kit that produces the real thing: a genuine oxidized patina.

Paints and glazes can produce extremely convincing faux patinas, but it takes an experienced hand to apply them. The Modern Options Patina Antiquing Kit offers more predictable and satisfying results with far less effort, particularly if you're tackling large projects.

The kit contains almost everything you'll need, but you will have to supply rags and safety eye goggles and, if your metal chair has or is prone to rust, a rustproofing primer to treat the metal.

My chair featured a welded steel-rod frame and woven steel seat. I treated it first with the kit's Copper Topper solution and then with the Patina Green solution. The first signs of oxidation appeared in about thirty minutes, with the copper particles showing a hint of green. Full development took another hour. At that point, I recoated several nooks and crannies for added detail. I allowed three days for additional curing and then sealed it to halt the patinating action and to protect the finish for outdoor use.

## Materials

*Makes 1 verdigris-finished chair*

Metal Master solution for cleaning copper, brass, or bronze

Old metal chair

Modern Options Patina Antiquing Kit

### You'll also need:

newspapers or drop cloths; rubber gloves; goggles; wood blocks; 100-grit sandpaper for copper, brass, or bronze; disposable plastic cups; rags; bristle brush; and 2 to 3 foam brushes.

### Other items if necessary:

For treating and/or preventing rust on iron, steel, aluminum, etc.: steel wool or stiff wire brush; naval jelly; Rust-Oleum, zinc chromate, or epoxy primer; for treating flaking paint: stiff wire brush and 220- to 400-grit sandpaper; and foam brush.

## Instructions

Note: Set up work area in dry, well-ventilated space; lay down drop cloths. Read kit instructions thoroughly and wear rubber gloves and safety goggles during all steps. Pour solutions into plastic cups as needed. For easier access, elevate chair on wood blocks. If your chair is copper, brass, or bronze, proceed directly to step 3. If the chair is any other metal and is rusted or has flaking paint, refer to step 1 or 2; otherwise, follow step 4.

### 1. To treat existing surface rust:

Rub chair with steel wool or wire brush to dislodge bits of flaking rust. If rusting is severe, chemically deoxidize with naval jelly. To prevent further rust, brush on Rust-Oleum, zinc chromate, or epoxy primer. Follow manufacturer's instructions and safety precautions. Then apply Copper Topper and Patina Green as in step 4.

### 2. To treat flaking paint:

Rub chair vigorously with wire brush to dislodge loose flakes. Where paint is firmly adhered, rub edges with 220- to 400-grit sandpaper. If surface defects prove insurmountable, have chair stripped chemically, and then prime raw metal as in step 1. Then apply Copper Topper and Patina Green as in step 4.

### 3. To patinate copper, brass, or bronze:

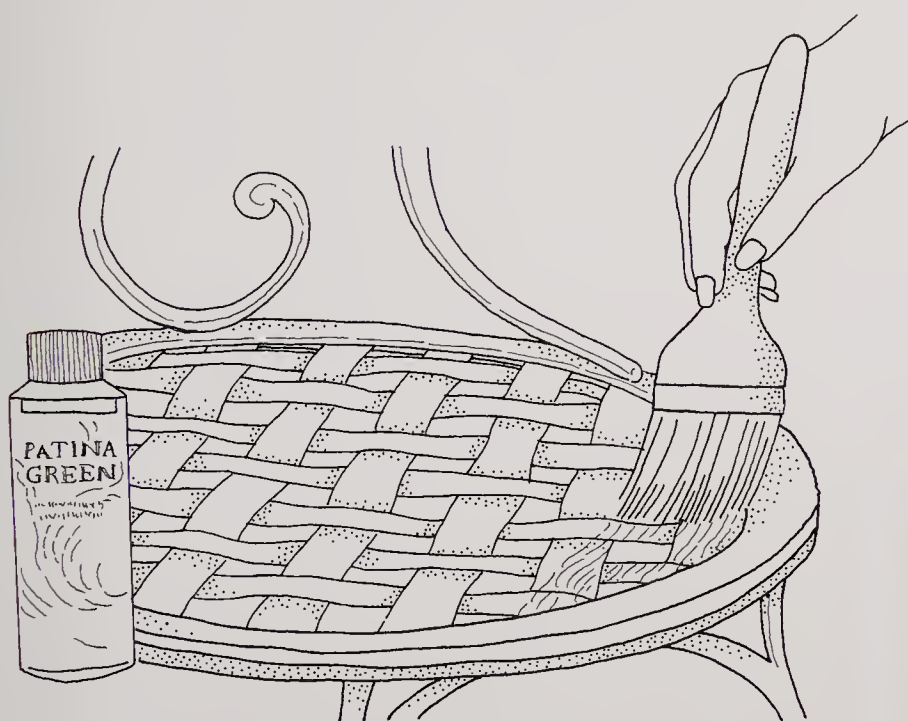
Note: If your chair has a lacquer finish, have the lacquer removed and follow step 3. Or, if you choose not to remove the lacquer, treat the chair as for metals other than copper, brass, and bronze, and follow step 4 instead.

Scuff chair surface with 100-grit sandpaper and clean chair surface thoroughly using Metal Master solution. Apply light coat of Patina Green to chair with bristle brush (illustration A). Rest chair so coated areas are horizontal as solution dries; coat it in sections, as necessary, so it can be positioned horizontally. Blot drips at lower edges with brush to discourage pooling. Solution will dry in 20 to 30 minutes and oxidation will begin. Let patina develop for 1 hour. To intensify patina, apply second and third coats, brushing perpendicular to previous coat. Let solution dry between coats. Continue as in step 5.



#### 4. To patinate all other metals:

For any other metal that you have not already primed, apply Primo Primer and Sealer with foam brush; let dry 1 hour, apply second coat, and let dry again. Shake Copper Topper vigorously, and then apply with foam brush. Let dry 1 or more hours; if chair will be used outdoors, let dry 24 hours. Apply second coat of Copper Topper, brushing perpendicular to previous coat; work an area no larger than can be coated in 5 minutes. Before Copper Topper dries (5- to 10-minute window), use bristle brush to apply Patina Green (illustration A). If chair is large, repeat Copper Topper/Patina Green sequence until entire chair is coated. Oxidation will begin in 10 to 25 minutes. To intensify patina, apply second and third coats of Patina Green, letting solution dry thoroughly between coats.



A. Apply light coat of Patina Green to chair with bristle brush.

#### 5. Protect finish.

Let verdigris finish cure 3 to 4 days. If desired, wash chair in warm soapy water, rinse well, and dry thoroughly. With foam brushes, apply 1 or 2 very light coats of Primo Primer and Sealer; let dry at least 1 hour between coats.

#### Designer's Tip

When Patina Green is applied to pure copper, it sometimes turns the copper black instead of green. Test a small area of your chair to see if this happens. If it does, substitute Modern Options Instant Rust solution for the Patina Green to produce a green patina with a hint of blue.

#### Important Safety Precautions

Before starting, read all manufacturer's directions.

Work outdoors in a well-ventilated room.

Protect the work surface with newspaper.

Wear protective eye goggles and rubber gloves.





# Aged Faux-Metal Urn

Use embossed wallpaper and paint to make a papier-mâché box that resembles an aged iron urn.

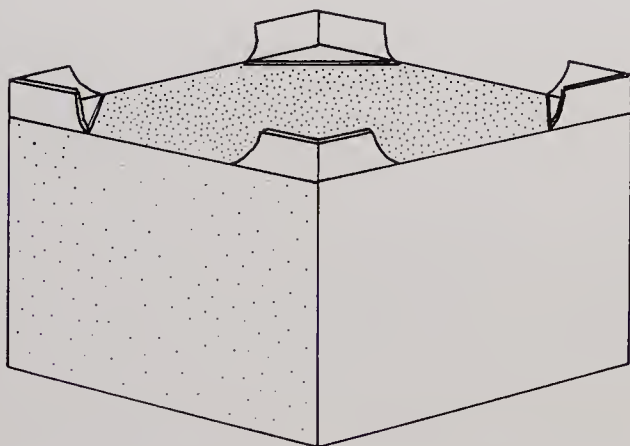
By Dawn Anderson

The box and wallcovering used to make this urn are paper, but they are treated with paint to make them resemble cast iron. By layering light paint colors over dark paint colors and then sanding to expose the darker layers underneath, you create the impression of wear. The worn look is made even more convincing with final accents of crackle over the top layer of paint. Use this paper urn indoors to display dried floral arrangements.

## Instructions

### 1. Glue feet to box.

Mark foot pattern (page 83) on sides of box-lid corners; then draft diagonal line across top to connect dots (see foot diagram on page 83). With utility knife, cut on marked lines for three-dimensional foot. Repeat at each corner. Following Crafter's Pick glue instructions, glue 4 feet to base of box at corners, placing lid side against box base (illustration A). Let dry 30 minutes.



A. Glue feet to base of papier-mâché box.

## Materials

*Makes 1 urn*

10" x 10" x 7" papier-mâché box with lid

Crafter's Pick "The Ultimate" tacky glue

Delta Ceramcoat artist gesso

7"-wide embossed wallcovering border

1 quart clay-based vinyl wallcovering paste

Aleene's 3D Accents design paste

FolkArt paints:

4 ounces Warm White

2 ounces Dark Gray

FolkArt crackle medium

FolkArt neutral glaze

Matte sealer

### You'll also need:

foot pattern (page 83); pencil; steel ruler; utility knife; five 2" foam applicators; tape measure; natural-bristle brush; 150-grit sandpaper; sea sponge; and clean, soft cloths.

## Designer's Tip

I used kiln-dried hydrangeas, which are lovely but fragile. To make them stronger, spray them with Victoria's Ultra Life Advanced Conditioner. Extend the shorter natural stems by binding on 22-gauge stem wire with light green floral tape, and add lemon leaves. Plant the stems in desert-foam bricks stacked inside the urn.

### 2. Apply border.

Using foam brush, coat entire box, inside and out, with gesso; let dry 30 minutes. Cut strip of wallcovering border equal to box perimeter. Following manufacturer's instructions for wallcovering paste, glue border to box so cut ends abut at one corner (illustration B). Fill gaps along edges of border with 3D Accents design paste, smoothing it with your finger. Let entire piece dry overnight. Apply second coat of gesso and let dry 30 minutes.

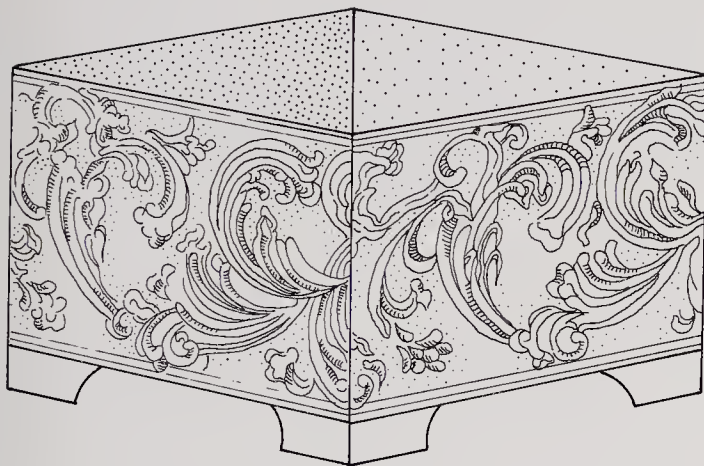
### 3. Paint the box.

Paint entire box with Warm White paint and foam brush; let dry 30 minutes. Paint 4 outside walls and feet Dark Gray; let dry 30 minutes. Apply 2 more coats of white paint to outside of box, until gray is no longer visible. Touch up other areas if needed. Let dry overnight.

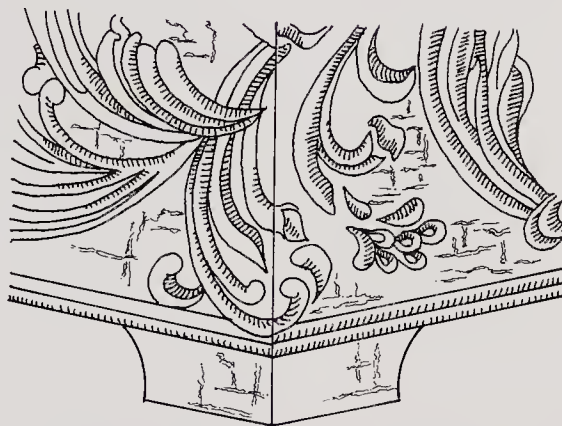
### 4. Antique the box surface.

Sand random raised areas of border design just until gray paint becomes visible. Using damp-dry sea sponge, dab FolkArt crackle medium on random recessed areas of border and feet. Let dry 2 to 4 hours, following manufacturer's instructions, and then dab with Warm White paint. Cracks will appear as paint dries. Let dry at least 1 hour. To highlight cracks, brush on Dark Gray paint and smooth with soft cloth dipped in neutral glaze. Wipe off excess with a fresh glaze-dipped cloth, leaving color in cracks only (illustration C). Use this second rubbing to wear down some of the crackled area, suggesting a weathered surface that has been repainted several times. Apply 2 coats of matte sealer, following manufacturer's instructions.

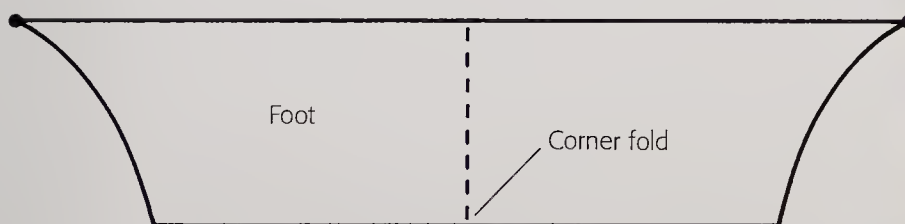




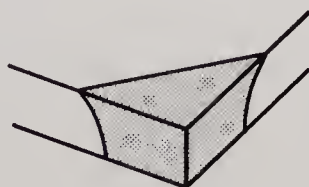
B. Glue border to box.



C. Wipe away excess gray paint with glaze-dipped cloth, leaving color in cracks only.



Aged Faux-Metal Urn Foot Pattern  
Photocopy pattern at 100%.



Foot Diagram on Box Lid









# Leafy Fern Porch Rug

Decorate any plain fiber rug with a quick reverse-stenciling technique and painter's tape.

By Carol Endler Sterbenz

I love the natural beauty and resilience of fiber rugs, but I wanted a more colorful version for my enclosed porch. To create the leafy fern design shown, I cut leaves and branches from painter's tape, applied them to the rug, and spray-painted the entire rug. Then I peeled the tape pieces off to reveal the softly patterned design.

For variation on this design, simply cut different shapes from the painter's tape. For example, use squares, circles, and/or triangles to create a more modern design, or cut and apply stripes or zigzags for a children's playroom.

## Instructions

### 1. Prepare work area.

Working in well-ventilated area (or outdoors), spread drop cloth over floor. Unroll rug and lay flat on drop cloth. If edges remain curled, weight with heavy books overnight.

## Materials

*Makes 1 reverse-stenciled rug*

4' x 6' jute rug

12 ounces Baby Blue Krylon interior/exterior aerosol paint (for border)

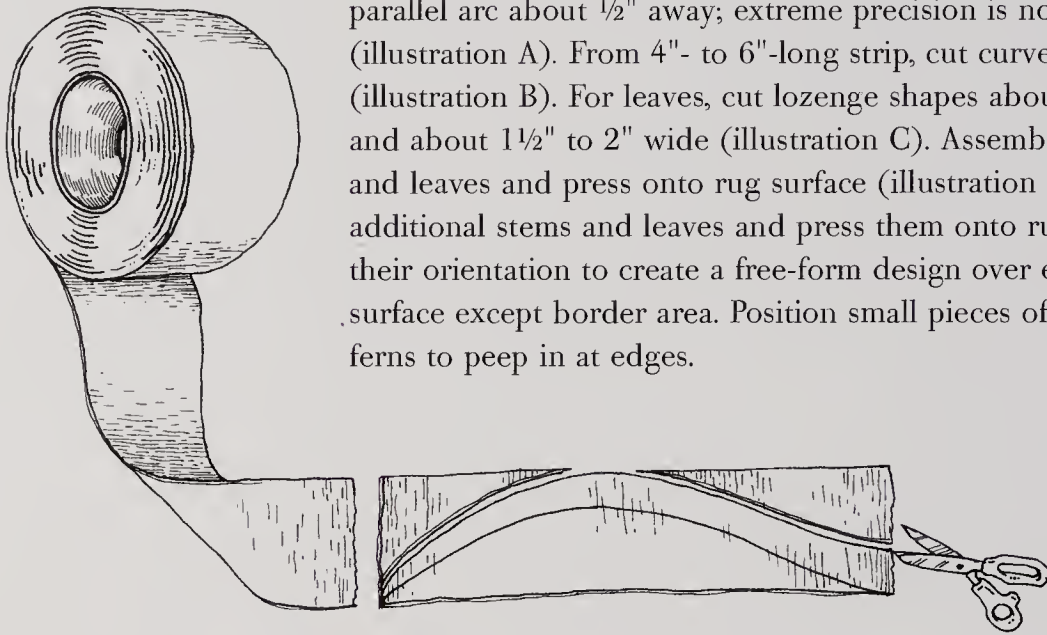
12 ounces Teal Blue Krylon interior/exterior aerosol paint (for center portion of rug)

### You'll also need:

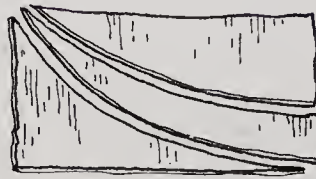
drop cloth, heavy books, ruler or yardstick, 3"-wide painter's masking tape, scissors, particle mask, latex gloves, and newsprint.

## 2. Cut and apply tape stencils.

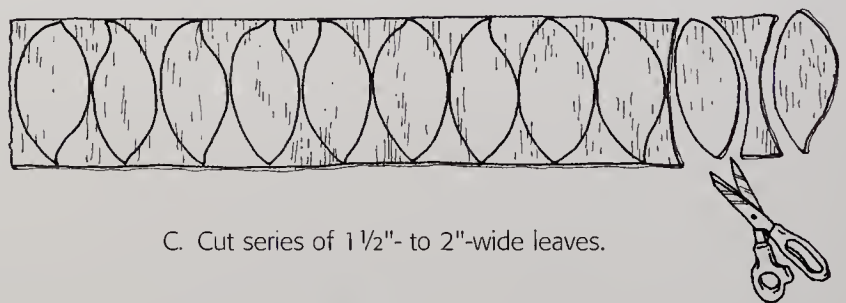
Cut 10"- to 14"-long strip of tape from roll. To make stem, cut gentle arc along tape from end to end, and then cut parallel arc about  $\frac{1}{2}$ " away; extreme precision is not necessary (illustration A). From 4"- to 6"-long strip, cut curved spur (illustration B). For leaves, cut lozenge shapes about 3" long and about  $1\frac{1}{2}$ " to 2" wide (illustration C). Assemble stems and leaves and press onto rug surface (illustration D). Cut additional stems and leaves and press them onto rug, varying their orientation to create a free-form design over entire surface except border area. Position small pieces of leaves and ferns to peep in at edges.



A. Cut gently curved stem from painter's tape.



B. Cut short spur stem.



C. Cut series of  $1\frac{1}{2}$ "- to 2"-wide leaves.



D. Put leaf and stem pieces together to make a fern.

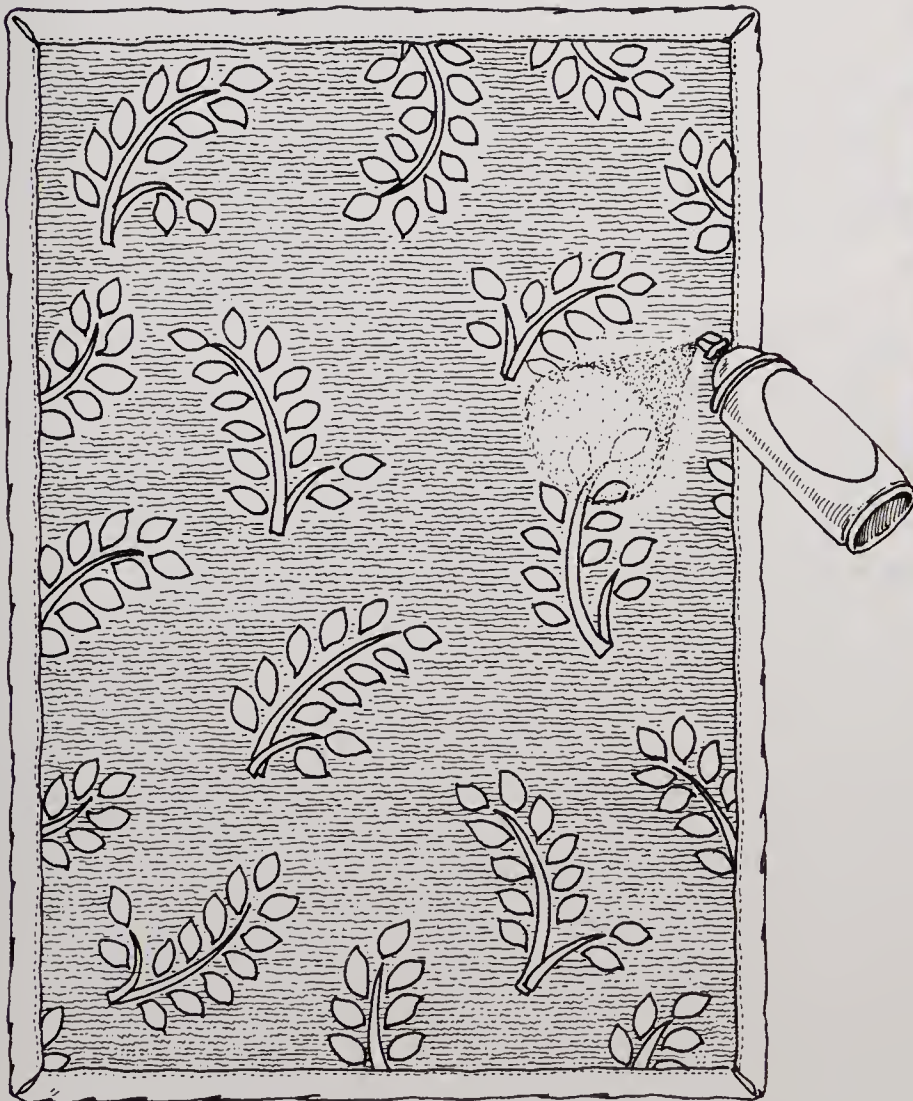


### 3. Paint rug.

Put on mask and gloves. For optimum coverage, shake Teal Blue paint can 2 minutes longer than manufacturer recommends. Hold can 8" to 10" from rug surface and spray light, even coat over entire rug (illustration E). Reshake can every few minutes during spraying. If necessary, immediately spray second coat to even out coverage. Let dry overnight or as manufacturer recommends.

### 4. Mask and paint border.

Mask off center portion of rug using tape and newsprint, leaving natural border free. Spray-paint border using Baby Blue paint; apply 2 coats and let dry as for center. Remove tape and air for several days.



E. Spray Teal Blue paint over surface of masked rug.







# Tabletop Fountain

Build your own fountain from earthenware pieces, a small pump, and polished river stones.

By Elizabeth Cameron

You will be surprised to discover how simple it is to create your own stone and water fountain. This one is assembled by gluing together four glazed earthenware pieces—a serving bowl, soup bowl, salad plate, and mug—with silicone. The water is circulated by a fish-tank pump that is concealed inside the serving-bowl base. To operate properly, the submersible pump must be below the waterline at all times, so be sure to choose a base that's deep enough to accommodate it.

The aesthetic of this fountain is rustic and earthy, from the crackled glaze on the pottery to the polished river stones. For elegance, add a climbing or trailing plant, such as ivy or thyme, to grow from the top of the fountain.

## Designer's Tip

Stones are available in a variety of colors from nature shops and some landscape centers. Choose a color that complements the stoneware pieces you selected for your fountain. You can choose from smooth river stones that have a naturally matte finish or from tumbled stones that are polished smooth and shiny. Stones are generally sold by the pound in several size ranges. Mexican river rocks are smooth, unpolished stones that are often sold with mixed colors or in bags of all-black or all-red stones. Some interesting polished stones to consider include rose quartz, sodalite (a deep blue with black and white mottling), black obsidian, and aventurine (a soft jade green).

## Materials

*Makes one 10"-tall fountain*

4 stoneware pieces:

10" x 3½"-high  
serving bowl

6¾" soup bowl

7½" salad plate

3¼" x 3¾"-high mug

Silicone sealer

12" of ½"-diameter clear  
flexible tubing

Submersible pump (capacity  
of 25 to 80 gallons per hour)

6 to 7 pounds assorted  
polished river stones

24-gauge wire

Handful of small pebbles

Ivy plant in 3" plastic pot

1 to 2 quarts distilled or spring  
water

**You'll also need:**

small weight, wire cutters, and  
scissors.

## Instructions

### 1. Glue components together.

Following silicone manufacturer's instructions, glue base of salad plate to base of overturned soup bowl. Glue mug to salad plate at 12 o'clock position, with handle turned to 10 o'clock (illustration A). Connect tubing to pump outlet. Glue pump to bottom of serving bowl so tubing curves up against inside wall (illustration B); weight pump if necessary.

Depending on your pump, you may wish to position it on its side for a better fit. Just be sure not to seal the intake opening with silicone. Let all pieces cure 48 hours.

### 2. Add stones.

Arrange assortment of river stones around pump to within ½" of bowl rim; let tubing and electrical cord emerge freely. Set tiered assembly on stones off-center, with mug at 12 o'clock and tube at 11 o'clock. Gently nestle soup-bowl rim down into stones until it rests securely without wobbling. Arrange more stones on top of salad plate.

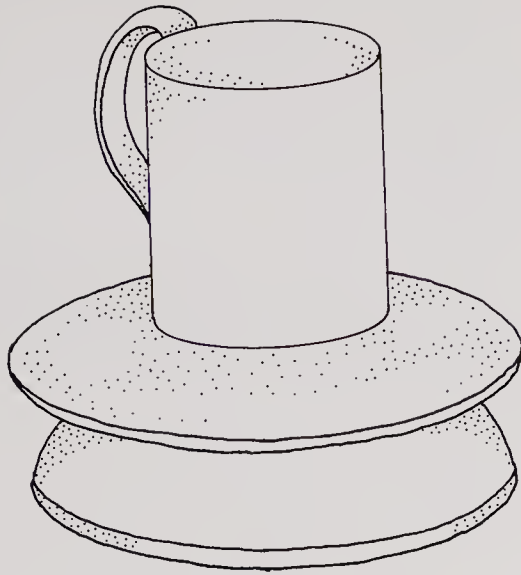
### 3. Complete upper tier.

Slip end of tubing through mug handle to direct water flow to salad-plate level. Secure tubing to handle with wire; then cut off excess tubing 1" beyond handle (illustration C). Add small pebbles to mug in 1" layer to promote drainage for plant. Set plastic pot with ivy into mug or, if you prefer, transplant ivy directly into mug. Arrange leaves to conceal tubing.

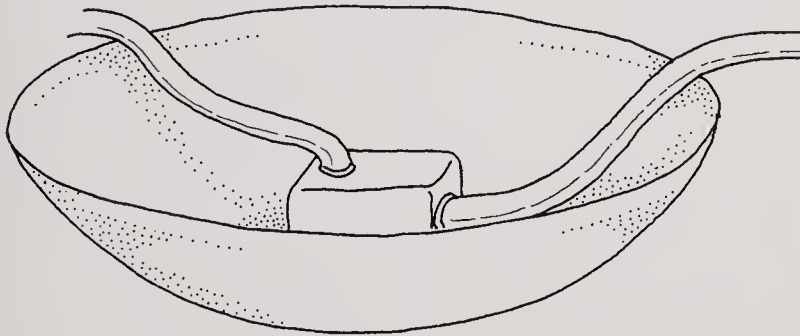
### 4. Activate fountain.

Fill large bowl with distilled water. Plug in pump. Monitor fountain for a few minutes to be certain pump remains fully submerged once water is circulating. (If pumps starts to take in air and makes a loud noise, add more water.) Adjust stones to correct any splashing.

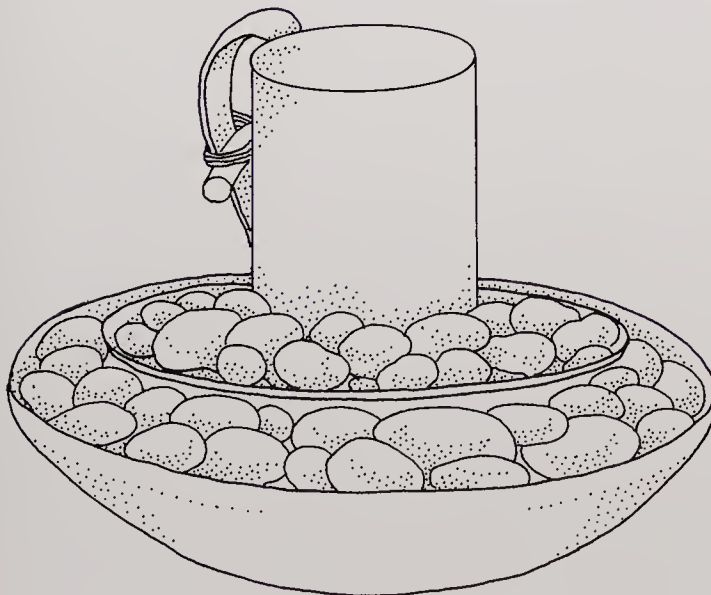




A. Glue mug, salad plate, and soup bowl together as shown.



B. Glue pump to bottom of serving bowl.



C. Wire tubing to handle of mug; trim excess tubing.

## Designer's Tip

Design your own watercourse with assorted ceramic dishes, glassware, or even stainless-steel utensils. Create water spills by placing pieces such as cream pitchers, tea strainers, spoon rests, and thrift-shop ashtrays in imaginative positions.







# English Garden Basket

Craft this English garden basket from wood twigs and copper wire.

By Michael Ball

**T**wig furnishings are always in style and always somewhat costly. Now you can learn the simple techniques required to make this English-style basket yourself. This garden basket is sturdy enough to use for picking tomatoes or harvesting salad greens, yet pretty enough to display on a kitchen counter or buffet. Lined with moss and dark plastic, it could double as a planter or hanging basket.

The twigs can be any type of hardwood; they should be straight, about 10" long to start, and about 1/2" in diameter. If the wood is fresh, be sure to set it aside for a few weeks to dry out and shrink before you bind on the wire. If your local hardware or crafts store doesn't stock the required copper-wire gauges, they can be ordered through the mail (see "Resources," page 96).

## Instructions

### 1. Prepare twigs.

Set aside 1 twig for handle. Saw remaining twigs cleanly into 9" lengths; sand lightly. Drill hole all the way through each twig, 1/2" from each end (make sure holes in same twig run parallel).

### 2. Make the twig base.

Cut 25" of 24-gauge wire and 80" of 18-gauge wire. Bend 24-gauge wire 3/4" from end and slip through twig hole so small loop emerges on other side. Pass 18-gauge wire through loop until ends are even. Wrap wire around twig from both sides; then make 2 tight half-twists around 24-gauge wire

## Materials

*Makes one 9" x 9" x 15" basket*

About 36 straight twigs,  
10" long x 1/2" diameter

Copper wire in 3 sizes:

14-gauge  
(approximately 25 feet)

18-gauge  
(approximately 35 feet)

24-gauge  
(approximately 15 feet)

5-minute epoxy

### You'll also need:

tape measure, marking pencil, fine-tooth saw, 180-grit sandpaper, drill with 1/16" bit, wire cutters, masking tape, arc and handle templates (page 95), needle-nose pliers, scrap cardboard, and toothpick.

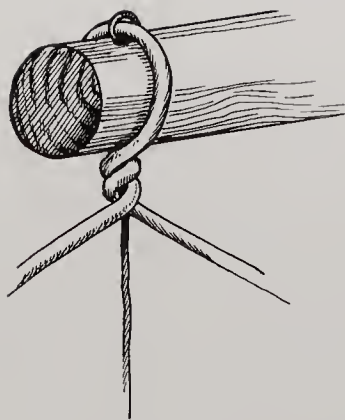
(illustration A). Wire other twig hole in same way. Thread second twig onto 24-gauge wires and secure in place by wrapping with 18-gauge wires; continue until base is 20" long. Twist ends together and trim excess.

### 3. Make 2 wire arcs.

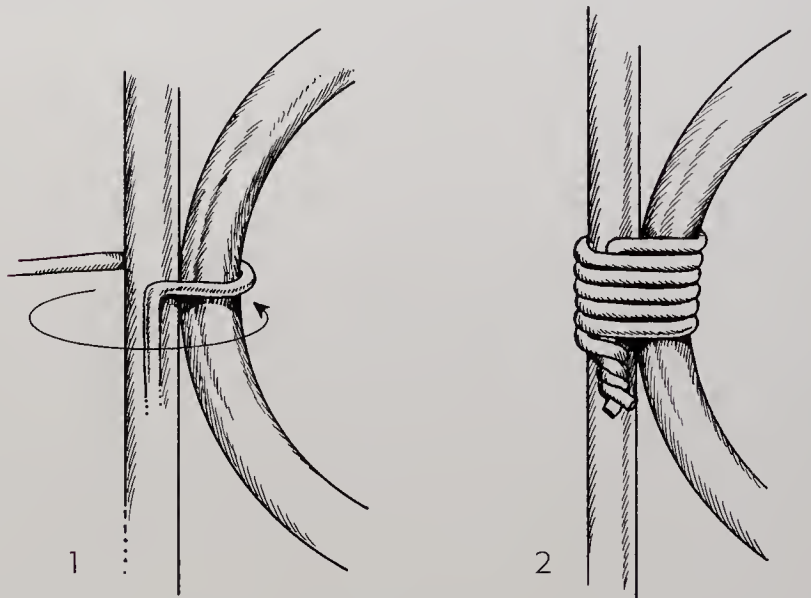
For each arc, cut 54" of 14-gauge wire. Starting at outer edge, bend wire to shape against arc template; clip off excess. Tape joins temporarily at binding marks indicated on template. Shape and tape 3 wire spirals. Referring to arc template and working one join at a time, remove tape and scratch area with pliers to cut some tooth; then bind with 18- or 24-gauge wire (illustration B). Weave 48" of 18-gauge wire back and forth in S bends across top. Lash arcs to base with 18-gauge wire.

### 4. Add a handle.

Cut two 32" lengths of 14-gauge wire. Referring to handle template 1, make 2 bends at the points labeled X on each piece; then reorient pieces to make bends at Y and Z (handle template 2). Slide ends through S bends along top of basket. Bind handles together above Y and bind to basket next to Z. Coil free ends securely around 2 end twigs. Saw reserved twig to fit span directly under wire handle. Lash in place with 18-gauge wire, binding wire handles at each end. Place small amount of epoxy on scrap cardboard. Seal each wire join by applying a dot of epoxy with a toothpick.



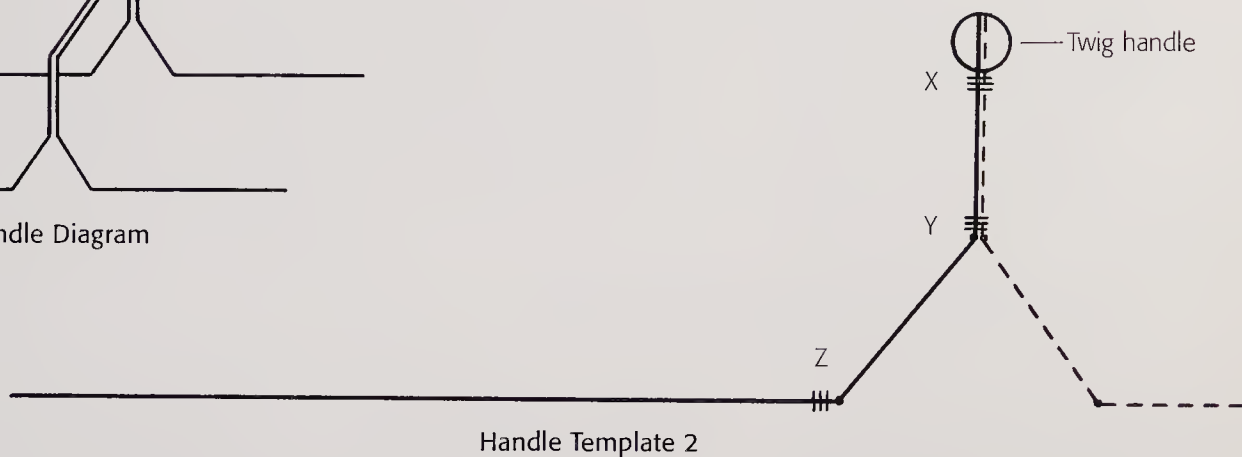
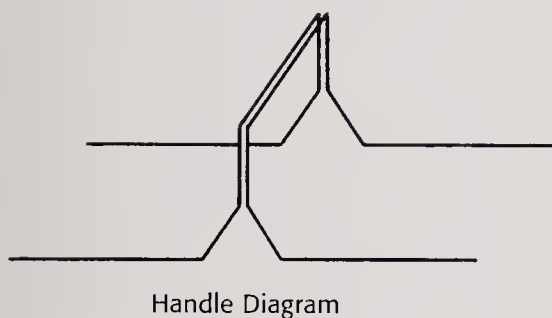
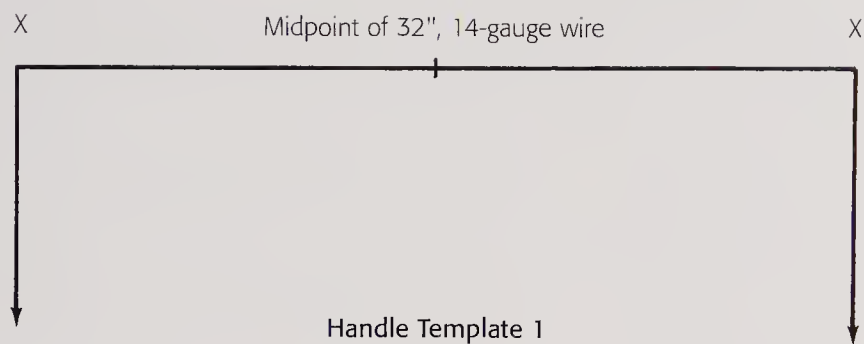
A. Run a thin wire through predrilled holes to stabilize base twigs.



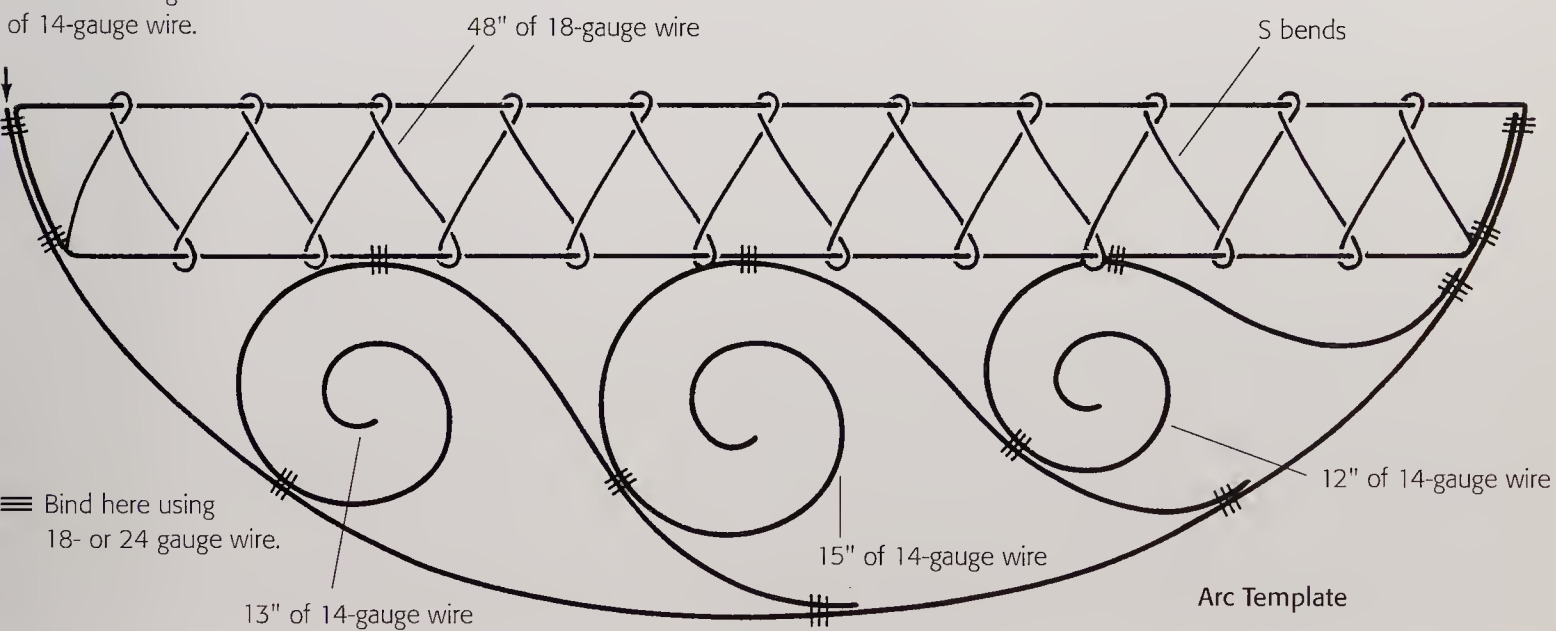
B. Bind over a wire tail (1); then twist tail and free ends together (2).



English Garden Basket  
Photocopy templates at 200%.



Start here using 54"  
of 14-gauge wire.



# Resources

## **Beads & Beyond**

25 102nd Avenue NE  
Bellevue, WA 98004  
425-462-8992

Copper wire, copper beads,  
and polyhead mallet  
(Copper Garden Markers, page 43;  
English Garden Basket, page 93)

## **Dick Blick Art Materials**

PO Box 1267  
Galesburg, IL 61402-1267  
800-447-8192  
Primed artist's canvas  
(Decorative Floorcloth with Faux  
Spanish Tiles, page 59)

## **Impress**

120 Andover Park East  
Tukwila, WA 98188  
206-901-9101  
www.impressrubberstamps.com  
Metal alphabet marking tools  
(Copper Garden Markers, page 43)

## **Modern Options**

1930 Fairway Drive  
San Leandro, CA 94577  
800-972-8460  
Verdigris antiquing kit  
(Verdigris Patio Chair, page 77)

## **Pearl Paint**

308 Canal Street  
New York, NY 10013-2572  
800-451-7325 (catalog)  
www.pearlpaint.com  
Basswood strips (Windowsill  
Greenhouse, page 27)

## **Special Shapes**

PO Box 7487  
Romeoville, IL 60446  
800-51-SHAPE  
630-759-1970 (in Illinois)  
www.specialshapes.com  
Copper tubing (item #118)  
(Copper Garden Markers, page 43)

## **Sunshine Discount Crafts**

PO Box 301  
Largo, FL 33779-0301  
800-729-2878  
www.sunshinecrafts.com  
Off-white Sculpey clay  
(Vegetable Relief Plaque, page 55)

## **Viking Woodcrafts, Inc.**

1317 8th Street SE  
Waseca, MN 56093  
800-328-0116  
www.vikingwoodcrafts.com  
Birdhouses  
(Birdhouse Feeder, page 17)

# Contributors

All color photography by Carl  
Tremblay, except as noted.

## **Decoupage Watering Can**

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Illustrator: Jil Johanson  
Photographer: Bill Lindner

## **Wire-Mesh Candle Shades**

Designer: Genevieve A. Sterbenz  
Illustrator: Jil Johanson  
Photography: Bill Lindner

## **Birdhouse Feeder**

Designer: Elizabeth Cameron  
Illustrator: Jil Johanson

## **Broken China Stepping-Stones**

Designer: Elizabeth Cameron  
Illustrator: Judy Love

## **Windowsill Greenhouse**

Designer: Lily Franklin  
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## **Mediterranean Flowerpots**

Designer: Mary Ann Hall  
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## **Copper Garden Markers**

Designer: Dawn Anderson  
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## **Garden Journal**

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Illustrator: Judy Love  
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## **Vegetable Relief Plaque**

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## **Decorative Floorcloth**

**with Faux Spanish Tiles**  
Designers: Lily Franklin and  
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Designer: Michael Ball  
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Designer: Carol Endler Sterbenz  
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Illustrator: Judy Love

## **Tabletop Fountain**

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## **English Garden Basket**

Designer: Michael Ball  
Illustrator: Judy Love and  
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